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THE CANADIAN FILM DIGEST

Serving the Canadian Film Industry since 1915.

June '73 35¢

Last Tango seized in Manitoba; no charges laid for a week

WINNIPEG — Last Tango in Paris was seized by the Attorney-General of Manitoba on May 26th. The implication was that an accusation of obscenity was intended, but no charges were laid for a week.

A.H. Mackling, Manitoba Attorney-General, said on the 26th that the "sellers, exposers and possessors" of the film would be prosecuted for obscenity with considerable dispatch. The film opened on Wednesday, May 23rd at a theatre in the Odeon-Morton chain, the Kings.

Charles Husband, chairman of the Manitoba branch of the Canadian Civil Liberties Association, and a candidate in the provincial election to be held June 28, criticized the procedures by which the film was taken into custody without any charges being laid.

Manitoba has no official censorship, just a board to classify films. Once a film is classified and shown, it runs the risk of prosecution. The new system was instituted last fall.

Husband said there are "fearful ramifications" in the police seizure. He accused the attorney-general of disregarding the rights of the people to make their own decision on whether or not to see the film.

Mackling said charges under the criminal code were being prepared.

Finally, almost a week after the seizure, charges were laid.

Charges of exhibiting an obscene film to the public and being in possession of an obscene film were laid against Odeon-Morton Theatres of Winnipeg, Odeon Theatres of Canada, Ltd., Toronto, and United Artists Corporation of Toronto.

Howard Collerman, senior prosecutor in the department, said the charges are expected to come up in provincial court within two weeks, with a trial date in late summer or fall.

This is the first charge of obscenity laid against a commercial film since the censor board was abolished. Last Tango has played in Montreal, and at press time was scheduled to open in Toronto.

Ironically, the Globe and Mail featured an article on the day of press reports of the seizure. It was a lengthy interview with the head of the classification board. He commented that he would have given the pic a parental guidance rating, but fear of public pressure made them change the designation to restricted.

He didn't like the picture on an artistic level.

For our view of the seizure, and a policy statement on censorship, see the EDITORIAL, page 5.

CFDC Announces only one grant to Vancouver low-budget applications

The Canadian Film Development Corporation announced on May 11 that, following its meeting of May 7th, it had accepted only one feature film project under the Corporation's special investment programme for low-budget feature films. The film is *Wolf Pen Principle*, a project submitted by Image Flow Centre Ltd. of Vancouver, to be directed by Jack Darcus.

The members gave consideration to four other projects. They felt that with script development these projects could be accepted at a future meeting. Thirty-three projects originating from Toronto, Montreal, Vancouver, Winnipeg, Edmonton, Ottawa and Quebec were studied at the meeting.

The members were disappointed in the scripts presented to them. They hoped that in future directors will work more frequently with professional script writers.

Another problem is budgetary limitations which could result in weaknesses on the technical level. The Corporation is therefore thinking of revising its eligibility criteria during the next few weeks with particular emphasis on the production budget.

Almost a year ago the Corporation established this annual fund of $600,000.00 for the production of low-budget feature films. Since then, some ten films have been produced or are under way.

The next deadline for submissions is July 15th, 1973. Applications in Montreal (Suite 2220, P.O. Box 71, Tour de la Bourse, Montreal 115 — (514) 283-6363); and in Toronto (Suite 18, Lothian Mews, 96 Bloor Street West, Toronto M5S 1M6 (416) 966-6436).

Cannes Report

By Gerald Pratley

Cannes is the showplace of the world for international cinema. With all its faults relating to commerce, superficiality, publicity and scandals, the fact remains that some 500 films are projected over the two week period, and among them it is possible to see many brilliant and interesting works which may never find their way into regular distribution and exhibition. The test of Cannes is having the strength to cope with those which appeal to the individual.

It can be argued that there is too much of everything at Cannes these days: too many visitors pushing and shoving in too little space, too much of which has been given over to too much traffic! There are too many films, everything costs too much, there are too many people in films one would like to meet, with too few opportunities to find them or to spend time with them. And there is always another film calling from one of the ten cinemas being used to make this the world's largest film festival.

For a commentary on Canada's effort at Cannes and what it reveals about our industry, see Dollars and Sense, Page 5.

Cannes, in spite of the ruinations of real estate values and modern technology, is a colourful, exciting and romantic place to be — even when it rains, as it did frequently this year. These qualities, however, are not enough to sustain a two week visit there. The essence of the entire exercise is the films themselves. After many years of visiting Cannes, there is little new to say about the place or the festival. It is the discovery of cinema which stirs the emotions and provides new insights, feelings, and sensations.

Such discoveries were few this year, it is true, indicating that the general level of inspiration among filmmakers everywhere seems to be running low at the moment.

Among the best-liked entries in the competition were Columbia's *The Hireling*, a remarkably sensitive first-film by Alan Bridges, from the novel by L.P. Hartley, with Robert Shaw and Sarah Miles. This was my favourite film among the 60 odd movies which I saw. United Artists had great success with *Electra Glide in Blue*, with Robert Blake, marred only by excessive length and a double ending. Warner's were lucky with two films, Lindsay Anderson's *O Lucky Man*, with Malcolm McDowell as an amusing English Candide on a pilgrim's progress through today's society, and with Francois Truffaut's comedy about the perils of film making, *Day for Night* with Jean-Pierre Leaud and Jacqueline Bisset. David Wolper produced the new Olympic Games film. Called *Visions of Eight*, it is the work of eight directors who each give their impressions of different aspects of the games. Paramount and Fox each showed films new to Europe, but in distribution for some time over here: *Lady Sings the Blues* with Diana Ross present, and *Moon Marigolds*, with Joanne Woodward present. She won the Best Actress Award.

photo: G. Drabinsky

Marcel Paradis, manager of the Vox theatre, where the Canadian films were shown.

For the completion of the story, and more pictures of Canadians at Cannes, see page 12.

Women's Film Fest Starts 18 City Tour

Three of the many workers on the Women's film festival: (left) Jill Frayne and Marni Jackson. Sitting is Helen Anthony.

Toronto is the site of the first leg in a series of Festivals of Women Filmmakers that will travel across Canada this summer. The tour will include eighteen cities from Whitehorse to St. John's.

The festival will feature the work and contributions of women in film, video, photography, books. Day care will be provided in each centre.

Seminars will be held with topics such as Women's Image in Film, Political Cinema, Women in Canadian Film and Is there a Female Film Aesthetic?

Features to be shown are from many countries, and include Lion's Love, La Vie Revee, Sambizanga, A Very Curious Girl, and Wanda. Many of the filmmakers will be present for the ten day Toronto fest, but only a couple will travel to other centres. Montreal will hold its own fest, and those in smaller centres will be shorter than Toronto's ten day gathering.

The festival is financed by the Canada Council and other grant institutions. It is free for all. Full-time staff number only two who are paid, although others in great numbers have contributed time and effort.

A small idea last fall, it grew to international proportions. What pleased and surprised the workers was the vast amount of good material submitted. So much was sent in that much cannot be used. But they feel the quality and the enthusiasm is high, and if the public participates, the festival will be a success.

See the next issue of the Digest for a full report.

Sec State announces grants for Film fests

Ottawa — Secretary of State J. Hugh Faulkner announced grants totalling $130,000 to seven Canadian film festivals from the Department's Film Festivals Bureau.

Purpose of the grants is to assist the Canadian film industry by providing opportunities in this country for Canadian film makers to exhibit their films in national and international competitons.

The following festivals will be receiving grants:

Third International 16 MM Film Festival A grant of $15,000 to this festival which began in 1971. All the films at last year's festival were shown in Canada for the first time, with total attendance of 5,000 people.

4th Canadian International Amateur Film Festival A grant of $4,000 to this festival to be held in the context of Festival Canada this summer in Ottawa. This year the festival will gather an international jury, five Canadians, one British and one American. The festival also plans to initiate a tour of winning films throughout the Canadian membership locals and to start a Canadian archive of amateur films.

12th Yorkton International Film Festival A grant of $6,000 to this Short Film Festival which is recognized by the International Federation of Film Producers Associations. Out of 200 festivals which take place yearly in the world, the IFFPA recognizes only 10 such manifestations. The Yorkton event is the oldest international film festival in North America, occurring every second year since 1950.

Canadian Film Awards A grant of $40,000 to the Canadian Film Awards, an organization grouping 12 associations and unions which represent the Canadian cinematography industry. For the past 24 years the Canadian Film Awards have organized this annual contest for all Canadian-produced films to stimulate creativity and encourage better quality in Canadian cinematography. It endeavours to gather the total annual Canadian film production to promote exchanges between film makers, and to offer to interested Canadians a chance to view and compare the year's output. This year the event plans to move to Montreal.

First International Film Festival on the Human Environment A grant of $40,000 for this thematic festival to be held in Montreal June 1 to 10. The festival involves film competitions, talks and seminars by renowned environmentalists such as Buckminster Fuller, Marshall McLuhan and Margaret Mead.

The festival is organized by the University of Montreal "Ecole polytechnique" and the University of Toronto Faculty of Engineering, with an international Administration Council. Maurice Strong, Secretary General of the United Nations Conference on the Human Environment, is Chairman of the Honorary Committee, and Pierre Dansereau is President of the Board of Directors.

Apart from the film competition and seminars, the festival plans to put out a computerized listing of all available material on the environment.

FILMEXPO 1973 (Canadian and International Film Exposition) A grant of $20,000 for FILMEXPO which will be held in Ottawa this autumn. The festival plans to exhibit the better films shown around the world this year in international festivals.

Fifth Canadian Student Film Festival A grant of $5,000 to this festival, organized by the Conservatory of Cinematrographic Arts of Sir George Williams University in Montreal. Competition in this festival is open to Canadian students only.

Neptune Factor to have three Canadian openings

The Canadian-made feature *The Neptune Factor: An Undersea Odyssey*, will have a triple premiere at the end of June.

To be distributed by Twentieth-Century-Fox, the film stars Ernest Borgnine, Ben Gazzara, Walter Pidgeon, Yvette Mimieux, and Canadian actors Chris Wiggins and Donnely Rhodes. Executive Producers were David Perlmutter of Quadrant Films, and Harold Greenberg of Bellevue-Pathe. The film was budgeted at $1.5 million with Fox picking up $700,000 of that and other investors the rest.

Producer Sandy Howard made the film at Toronto's International Film Studios last fall. Daniel Petrie directed. Location shooting included Halifax and the Bahamas. Jack Macadam designed the sets. Film Opticals and other local firms provided technical services.

The first premiere is set for an Ottawa opening on June 27. Present will be Ben Gazzara and members of the production companies. Government officials are to attend also.

Montreal follows on the 28th, with a benefit performance.

And Toronto sees the film on the 29th. A benefit for the Variety Club, the film will also inaugurate the new six-theatre redesigned Imperial Theatre. Gazzara and Walter Pidgeon will attend.

Market Report

ENTERTAINMENT STOCKS

STOCK	CLOSE APR. 27	CLOSE MAY 30	NET CHG.	HIGH FOR 73	LOW FOR 73
TORONTO STOCK EXCHANGE					
Baton	11⅞	11	—⅞	14¼	10¾
Bushnell	11	10¼	—¾	12	7⅞
Canadian Cable Systems	17¼	14½	—2¾	19½	14¼
CFCN	9	7¾	—1¼	10¾	6¾
CHUM B	12½	11¼	—1¼	13½	11⅛
IWC Industries Ltd.	3.50	3.30	—.20	4.00	2.65
Maclean-Hunter Cable	15⅛	14	—1⅛	18½	12
Premier Cable	14½	11¾	—2¾	19	11½
Q Broadcasting	4.25	4.00-Bid	—	6¼	3.60
Rank Organization	10⅜	9⅞	—½	13⅞	9⅛
Selkirk A	15¾	14 ¾	—1	17	12½
Standard Broadcasting	12¼	11	—1¼	15	10
Western Broadcasting	14½	11⅞	—2⅝	15¾	11¾
MONTREAL STOCK EXCHANGE					
Astral	1.25	1.50	+.25	2.25	1.10
VANCOUVER STOCK EXCHANGE					
All Can A	2.75	2.25	—.50	3.50	2.00
All Can B	2.75	2.25	—.50	3.40	1.80
NEW YORK STOCK EXCHANGE					
Columbia Pictures	5½	4⅝	—⅞	9⅞	4¾
Walt Disney	88⅛	92⅛	+4	123⅞	84⅞
Gulf & Western	23⅞	22½	—1⅜	35¾	21½
Loews	26¾	25½	—1¼	48	24⅞
MCA	23⅜	22¼	—1⅛	34¼	20
Metromedia	17⅞	17⅛	—¾	32¼	16⅜
MGM	18⅝	15¾	—2⅞	24	13¾
National General	30	31	+1	36⅝	25¼
Transamerica	12⅞	11¾	—1⅛	17⅝	11
20th-Fox	7¾	7¾	—	12⅜	7½
Warner Communications	21½	15⅝	—5⅞	39⅛	15
AMERICAN STOCK EXCHANGE					
Allied Artists	2¾	2	—¾	4¼	1⅞
Cinerama	1¼	1	—¼	2	⅞
Filmways	3¼	2⅜	—⅞	5⅜	2⅝
General Cinema	21⅛	17⅜	—3¾	37¼	17½

Faithful Readers Take Note!

There will be only one issue of The Canadian Film Digest during July and August. It will be published July 17. Then the Yearbook on September 5.

The Digest is published on the 5th of each month from October to June inclusive. A July-August Summer issue appears in the third week of July. The Yearbook is published the day after Labour Day.

Domestic Notes

People, Places and Events from Across Canada

In the wake of the Last Tango Seizure, word has filtered across the country that Alberta has decided to wait until at least the end of the year before making a decision as to whether to adopt a classification system instead of censorship. Fifteen films were banned in Alberta last year. The province has been urged to change for some time now, but the government has decided to postpone making the decision.

Festival News and Results: The Fourth Canadian International Amateur Film Festival will be held July 27 to 29 in Ottawa. For the first time this year it will be a part of Festival Canada and thus adds federal sponsorship to its provincial sponsorship. The Secretary of State is sponsoring it and is offering a trophy for the best film. Molson's offers a trophy for the best Canadian film, and other trophy givers include the Ontario Arts Council, G.A.F. Canada, Noranda Mines, and the Society of Canadian Cine Amateurs. To date about half the entries are Canadian . . . .

At the **United States Industrial Film Festival**, the top prize was earned by a Canadian Effort. Out of 500 films from sixteen countries, the Special Award for Outstanding Creativity was won by On the North Side, produced for the Alberta Government by Vancouver's Canawest Film Productions . . . .

And the **National Film Board** has picked up another few. At Cannes the NFB received the award for the Best Short. Balablok, made by Czech animator **Bretislav Pojar**, is "a cute look at the problems of human conflict" . . . and at the **American Film Festival**, the NFB received two awards: First prize Blue Ribbons were won by **Richard Todd's** social documentary **Nell and Fred** and by **Tony Ianzelo's** public service film **Here is Canada** . . .

But the NFB also gave at the festival. Sydney Newman presented the **John Grierson Award** to **Martha Coolidge** for a film on drug addiction. The award is sponsored by the NFB, Films Incorporated, and Visual Education Centre of Toronto . . . . The NFB also has announced that it will make a $300,000 feature financed by the Secretary of State to promote learning a second language. Doug Jackson will direct the cops and robbers thriller. It will end up in classrooms, on TV, and possibly in theatres. It will be made in Montreal.

Other production: **Cinepix** plans a documentary on Stompin' Tom Connors . . . Angus Dalrymple's recently produced play will be made into a film. Called **Quiet Day in Belfast**, it has the necessary $400,000 cost from Bellevue-Pathe and the CFDC. Director is Miland Bessada, screenwriter is Jack Gray, and the film will be shot in Toronto. A name star is being sought . . . .

Child Under a Leaf, scripted and directed by George Bloomfield, will roll in Montreal June 18. A Potterton/ Mutual production, it will star Dyan Cannon and Daniel Pilon. Producer is Murray Shostak, assistant producer is Robert Baylis, and the backing is from the CFDC and Famous Players, among others . . . .

Daryl Duke will make **The Midas Compulsion** in September. It's a co-production between Duke's Galanty Films and Euro America Cinematografica with Leone films . . . John Vidette has taken an option on Harold Horwood's **White Eskimo** . . . Ted Kotcheff will film Mordecai Richler's **The Apprenticeship of Duddy Kravitz** for Minotaur films in Montreal . . . . **Patman** will be produced by Terry Dene and directed by Philip Hersch . . . .

Now shooting on Baffin Island is **White Dawn**, a Paramount effort from James Houston's book. Pic stars Timothy Bottoms. A Canadian had an option on the book but gave it up. It is the first pic to be lensed in the Arctic since Eskimo in 1933.

People: Actress **Doris Petrie** won kudos from New York critics Vincent Canby and Judith Crist for her performance in Wedding in White . . . And her agency, Phoenix Artists Management, reports two additions to its staff of managers: **Ms. Kathy Leslie**, specializing in writers and directors, and **Ms. Julia Madonik** . . . **Harold Bell** has left Prima Films and now calls Danton Films his movie home . . . .

Genevieve Bujold declared herself officially a separatist at a huge Parti Quebecois rally in Quebec City. She says she feels neither American nor English nor Canadian nor French from France. That leaves Quebecois.

In 1971 **theatre attendance** dropped everywhere in Canada except in Quebec. It rose by 11 per cent there . . . **Ron Tiboni** of Canadian Theatres Group in Calgary has an idea to help. During the winter he offered special prices to hockey widows, and attendance rose somewhat. He's going to try the same in football season . . . The **Odeon Carlton**, scheduled to go under the wrecker's hammer June 30, will gain a reprieve until the fall. That is unless the final attraction plays out: the new James Bond movie . . . Meanwhile the **Vaughn Cinema**, a Famous Players house in Toronto, is scheduled to become a bingo palace.

Famous Players and Odeon Theatres have agreed to discuss **quotas** in their houses. A Canadian film would have at least two weeks in many of their theatres. And Canadian-owned distribs have agreed to spend more advertising dollars on Canadian pics. No details are available yet, but discussions are under way with the CFDC.

Companies: Irving Kott's Cinevision has been forbidden to trade its stock on the Montreal and Toronto markets. Kott's holdings are being investigated by the government because of his close relationship with Montreal broker L.J. Forget and Company.

The Canadian Law Reform Commission is expected to tell Ottawa to cease censorship because it's nobody's business and it can't work anyway. We expect to see their report shelved.

Kudos and almost-kudos: the **NFB** received a week-long tribute in San Francisco recently. Shorts were shown along with other features and Mon Oncle Antoine had its West Coast premiere. Site was the San Francisco Museum of Art and the Surf Theatre, sponsors of the tribute . . . And Max Laemmle wants to have a tribute to **Canadian features** at his Los Angeles art house, but he can't get any. Even NFB shorts are tied up with Columbia Pictures. Others aren't available because they are playing elsewhere or are being negotiated for.

ACTRA secretary Margaret Collier reports that response to the ACTRA brief from the membership has been overwhelmingly favorable. The board of the writers' and performers' union presented a brief calling for major revisions in Canadian content levels in all media. It was sent out to the membership for discussion, and has been discussed in branches across the country. Suggestions for some alteration have been made, but generally there has been approval in principle. The next step is to redraft it in late June and then present it to the board for final approval in October. It will be the blueprint for ACTRA for the next several years. Plans are for wide media and government circulation of the final draft . . . June 14 will see the Toronto Branch election for ACTRA . . . .

Negotiations: ACTRA has concluded negotiations with CBC and CTV and the agreements are being sent for ratification. A new method of negotiation with OECA has been instituted. The first of its kind in the world, a consortium has been formed to negotiate. The group consists of ACTRA, the Ontario Teachers' Federation, and professors. Called The Association of Artists and Educators, it arose because all three found they had somewhat the same goals. Groups in Britain, Japan and the U.S. are watching . . . Negotiations are under way with Global TV, Canada's new network.

CBC airs documentary on Grierson

John Grierson was the subject of a one-hour color feature produced by the National Film Board and telecast on the CBC-TV network on Wednesday, May 30 at 10 p.m. under the title "Grierson".

The Scottish pioneer of documentary filmmaking brought lasting respect to Canada, resulting from his instigation and organization of the National Film Board in 1939.

Grierson's immense impact on film in mass communication has been recognized by filmmakers in every corner of the world, but it is only since his death last year that the general public has begun to recognize the contribution he made to film.

Grierson applied his philosophy of communicating with film in many lands as advisor, filmmaker, lecturer, theoretician, organizer, and a force of inspiration.

Grierson believed "in the idea that a mirror held up to nature is not so important in a dynamic and fast-changing society as the hammer which shapes it . . . it is as a hammer, not a mirror, that I have sought to use the medium that came to my somewhat restive hand".

For this film, the NFB crew circled the globe to interview a cross-section of leading personalities, reflecting the international scope of Grierson's influence.

Those who worked on the special production included: Executive producer, David Bairstow; Producer-director, Roger Blais; Film consultant, James Beveridge; Research coordinator, Marjorie Saldanah; Special Consultant & Commentary, Don Brittain; Film editors, Les Halman and John Kramer; Music editor, Don Douglas.

Focus On: Anthony Hopkins

Anthony Hopkins arrived in Toronto for the World Premiere of Hillard Elkins' A Doll's House. Bursting with energy, both physical and mental, he offers these comments on various aspects of his life and work.

On becoming an actor: I became an actor as an act of vengence, I think. As a kid I loathed boarding school and I was terrible at it. I wanted to prove something to myself but I had no idea how; I didn't particularly want to act. Then I saw Peter O'Toole with the Bristol Old Vic. It was electrifying. I wanted to do something like that.

On A Doll's House: I had very little rehearsal and I was working on two other projects at the same time. So I was a little overworked and nervous when I walked in. But there is a tension there that seems to come across. I think it's a very good film.

On directors: The director's task is to stage manage, to set the rhythm, point in certain directions, and be the objective observer. That's all. If he can't even do that, then I throw a tantrum. The trouble today is that throwing one is called 'unprofessional.' Bullshit. In Macbeth we worked hard for seven weeks to satisfy a director's whims. We were in costumes and sets we couldn't work in. The production failed, of course, and all that work was thrown out the window. I threw tantrums.

On his attitude: I am difficult because I have enough self-assurance to know I'm a bloody good craftsman and a remarkably good actor. I work very hard and I won't be pushed around by some fumbling little amateurs who can't do their jobs properly and won't do their homework. Actors should be able to direct themselves in the context of their work.

On relaxing: I relax really when I work. I can't just sit around and do nothing, just lie in front of the telly. If I do that I become very lethargic. Then I have to be pushed into something else. I do read a lot. I don't see many films or plays any more.

THE CANADIAN FILM DIGEST

Serving the Canadian Film Industry Since 1915. Encompassing the Canadian Moving Picture Digest, founded in 1915, and the Canadian Film Weekly, founded in 1941.

Publisher: Garth Drabinsky

Editor: Stephen Chesley

Advertising Sales Director: Barry Silver

The Canadian Film Digest is published on the 5th of the month from October to June inclusive. A July-August Summer issue is published during the third week of July. The Canadian Film Digest Yearbook is published the first Tuesday in September.

Second Class mail. Registration Number 2587. Postage paid in Oshawa. Editorial, Advertising, and Production offices are located at 175 Bloor St. East, Toronto M4W 1C8. Phone: (416)924-3701

Subscriptions: $7.50 per year (including the Yearbook) or 35c per individual copy and $5.00 per individual Yearbook. Additional copies of each issue and of the Yearbook are available from our offices.

Editorial

Censorship is now abhorrent

No matter how enlightened a philosophy may be, the only thing that matters is legislation. This fact was proven only too concretely this week in Manitoba, with the Last Tango seizure.

And coincidentally we have the Ontario censorship annual report to digest this month too. How fortunate to have these glimpses of censorship in action! It is certainly reassuring to know that all of these people are overseeing our moral health so diligently. It is too bad that none of them has any ability to do so, nor does any one of them have any right to do so. They should all be drawing unemployment benefits immediately.

Censorship supposes to protect those who may be led down the garden path because it is the nature of man to succumb to his basest temptations. These temptations are sex, physical violence and foul language. If there is too much of these around, society will decay and our civilization will collapse. So goes the argument. It's total crap.

If our society is free (even allowing for some obvious limitations imposed by the Ten Commandments and the Golden Rule) and if we assume that man in the 20th century is educated and intelligent, then censorship should not be necessary. Any one would be able to decide for himself whether a book, movie, or painting is to his taste; no one would have to decide for him that he cannot even have the *opportunity to make the choice.* He has the ability and the mental capacity to decide for himself and he is able to accept the responsibility of making the choice.

But our laws and our watchdogs assume exactly the opposite about the citizens of our country. Not only is prior judgment used, but recourse is possible to imprison after the prior judgment. In other words, someone decides what you will be able to see, and even if they approve in whole or part, someone else can come along and still prevent you from having the opportunity to see it.

Manitoba is supposed to be more enlightened than Ontario. Last Fall they abolished censorship and turned to classification. But in each province a group decides, and in each province, even after the group decides, an action by the police is possible. Both "groups" are supposedly representative of the population. Even a priest who studied film is available in Manitoba.

But in truth none of these people, boards or police, can accurately judge what is acceptable. They don't represent everyone, just the ones that each speaks for, i.e. himself. A person having the label 'teacher' cannot speak for all teachers, nor can a bus driver speak for all bus drivers. You may even find a perverted bus driver, or a homosexual bus driver, or, God forbid, a bus driver who likes Clint Eastwood westerns. Where does the bus driver on the board derive his ability to speak for all people. He can't. Each of us, as an individual, must decide.

But according to ideas about censorship, we can't decide. Because we do not have the ability to make the decision. Someone has to make it for us because we can't be trusted. We are all animals and basically weak and we will yield to the slightest temptation. Therefore, they assume, we must be prevented from having the opportunity to make the choice. Our representative, much more pure than we, will do it for us. Society and virtue will be saved.

Of course they don't explain it that way. They wouldn't admit the basis of thinking about censorship; they're cowards (which is probably why Silverthorn of Ontario has never submitted to an open public question period. He can't defend his position.). So they say they are protecting children from exposure and preventing unscrupulous producers from luring audiences to their downfall. That's crap too.

All censorship today does is perpetuate obsolete thinking and keep handy a scapegoat to receive the blame for all of society's ills, from wars to taxes.

Never mind that the legal beagles in Manitoba did not even charge Tango until almost a week after they announced prosecution. Never mind that any seizure of a work of art directly contravenes the basis of our legal code (the movie is taken out of circulation until it is proven not obscene; in other words it's guilty until proven innocent). The fact is that someone somewhere has such incredible power that he can literally change your thought.

Unless he is resisted. It's time to stop all this nonsense. The only thing to do is abolish censorship completely, and thus end one of the most antihuman, anti-society practices that exist today.

Dollars and Sense
A Guest Commentary

Canada and Cannes: Lessons

By GARTH DRABINSKY

Cannes Film Festival is fifteen theatres screening films from 8:45 a.m. to midnight for two weeks. It is journalists and professionals clamouring each day for tickets to attend the evening's Feature Film at the Palais. It is a picturesque city breathing film at every corner along the Croissette. But, most of all Cannes represents the greatest annual pooling of international film distributors, producers, buyers, sellers, exhibitors, movie stars, critics, and film makers in the world. It is not just a festival where films are judged critically, but it is also a market place where films are continually judged for their commercial value.

Therefore, when an Ad Hoc Committee set up by private industry and government representatives had to determine the best approach for Canada to promote its films, it was decided that Cannes was the place to be. To further the Committee's objective and firmly establish Canada's presence at the festival over $90,000 was spent by the Canadian Government.

However, there was a significant difference in the approach adopted this year. We were no longer at Cannes to promote the fact that there is a feature film industry in Canada. We were at Cannes to promote the sale of Canadian films. Moreover, we sent twenty-two films, not considered self-indulgent endeavours but viable films that could stand up commercially and capture a share of the international market place. The theory and approach seemed sound but the critical response by the press was not resounding and sales results will no doubt be less than significant. In retrospect, what are the lessons of Cannes that should determine our approach in future years? First, it seems evident that we should not have taken such an abundance of product to Cannes. Instead a representation of ten films which possess the greatest market potential should have been presented and promoted in a much stronger fashion with more elaborate advertising campaigns.

Secondly, the Canadian producers must now realize exactly what international film competition entails. The unfounded idealism that "my film will be the one to crack American and European distribution" diminishes rapidly when that film is only one of four hundred being offered to buyers of other countries who have no particular affection for the film simply because it is Canadian.

Of equal importance is that the majority of films in Cannes this year, as in past years, consisted of the skin flick, horror, and Mafia genre. The Canadian films are not of that ilk and as a result most buyers do not know how to handle our product which display some creative qualities but have little of the exploitation possibilities of a "Girls Are For Loving" or a "Barcelona Kill". In the foreign market our films are non-descript.

Finally, it must be obvious by now, that having independent producers scurrying around to make deals is an inefficient expenditure of effort, time, and money. A portion of the $90,000 allocated for Cannes should be spent on hiring a representative — an individual well versed in international sales who not only knows the international buyers at Cannes, but also has a feel for terms and prices which can be earned. Clearly, the government officials cannot provide this type of service. Presenting and publicizing Canadian films is important, but if distribution deals with other countries do not come to fruition, the exercise has little value.

But there are other fundamental problems inherent in our industry that become clear from discussions between members of the Canadian contingency, and after an intensive screening of our films.

Canada is blessed with directors who have technical talent but who are vain and megalomaniacal. They are more concerned about the aesthetic values of films than believing in their writers and spending their efforts developing our actors and actresses. We do not have actor/ directors.

We have writers but not enough of them, who are too desirous of writing original screenplays instead of reverting to the abundance of good Canadian novels for adaptation.

We have producers who are more concerned about the balancing of figures and financial statements, than packaging the correct mix of directors, technicians and actors. The producer has become a location manager to facilitate the financing of the venture and arguing with the CFDC, not the catalytic factor in a production and the key individual upon whom the industry must depend for guidance and leadership. Of course it was only four short years ago that we left the confines of a total state operation. But, the fact remains we need entrepreneurial producers who understand the film market, who can feel its pulse, and structure the deals accordingly while at the same time appreciating the talent mix required for a successful production.

What is more unfortunate is the wall that exists between the English and French Canadian film industries. In this regard, French Canada is at a distinct advantage. Quebecois are sympathetic to a French Canadian production in which they can see their culture and social institutions depicted. Contrast this with English Canadian productions which do not have the ingredients to stimulate the Toronto movie-goer to chose a *Wedding In White* over an American production. But the problem becomes more acute when one hears of the lack of dialogue between directors and actors of English and French Canada, which in essence demonstrates a total unawareness of the philosophy and creative forces within the other's industry.

The solution seems to lie in a co-production effort between the English and French which would blend not only artistic talent, but financial resources. This could result in a meaningful experience and a partial cessation of the two entities pursuing their production goals in different directions. *The Pyx*, produced by Maxine Samuels, and the upcoming film *Child Under A Leaf* produced by Mutual Films and Potterton Productions, are two efforts which have attempted to bridge this gap.

Next year we will again be at Cannes. However, with the current worries over tax concessions, a recession in the industry is becoming more apparent. We are at a crucial period in our development, and maybe now is the time to evaluate our past performance and consider alternate approaches if we are truly to be part of the major leagues in the competitive film world.

Letters to the Editor

Readers comments are always invited, provided they are concise and to the point. Send yours to: Letters to the Editor, Canadian Film Digest, 175 Bloor St. East, Toronto 5.

On Leverage

To the Editor:

The announcement regarding the end of 'leverage' comes as no surprise. Neither is it a surprise that no decision as to what will replace it is forthcoming. As is the government way, everything and everyone is left in limbo. Pressure must be exerted to force a decision.

At this writing only one or two features are planned for this year. Last year a bumper crop emerged. Granted that many producers who made pictures last year are now just developing properties, there still should be something more than we are going to get. The business will fade away unless that happens.

The whole industry, not just a few producers, should band together. And the NFB should join them.

The government will look very silly at Cannes next year when a theatre will be rented to show two or three movies.

Yours Truly,
H. Bracken
Montreal

To the Editor:

Why don't the people in this industry stop crying? The whole situation with leverage annoys me to no end. These crybaby producers of features expect the government to hand them a profit on a silver platter. Maybe they want the government to make the pictures too so they don't have to do any work.

If there is to be a feature film industry in this country, it will have to be self-sufficient with no extra breaks. Otherwise it's not worth it.

American movies are better anyway. So why use my tax money to make Canadian stuff that is inferior? Besides, I don't hear anyone from the AMPPLC crying. It's only the big shots who aren't satisfied.

Yours Truly,
E. Minton
Montreal

Thank You

To the Editor:

Thank you for your tribute to the AMPPLC. As a follower of the film scene in Canada for some thirty years by now, I have often wondered why they have not received the credit they deserve. They have supplied a backbone for the workers in the industry and the expression of the Canadian identity. I'm glad to see someone cares.

Yours Truly,
P.A. Pickering
London

Pre-View:

Movies to be released Mid-June to Mid-July

BATTLE FOR THE PLANETS OF THE APES

Distributor: 20th Century-Fox

Cast: Roddy McDowal, Claude Akins, Natalie Trundy, Severn Darden, Lew Ayris, Paul Williams, John Huston.

Credits: Director: J. Lee Thompson, Producer: Arthur Jacobs. Associate Producer: Frank Capra Jr. Screenplay: John William Corrington and Joyce Hopper Corrington.

Story: The last Ape adventure, wherein the apes fight a to-the-finish battle with underground-dwelling remnants of the Human race.

BLUME IN LOVE

Distributor: Warner Bros.

Cast: George Segal, Susan Anspach

Credits: Written, produced and directed by Paul Mazursky.

Story: A man is in love with his ex-wife.

BOOK OF NUMBERS

Distributor: Bellevue Films

Cast: Raymond St. Jacques, Freda Payne, Philip Thomas, D'Urville Martin.

Credits: Producer and Directors: Raymond St. Jacques. Screenplay: Larry Spiegel. Editor: Irv Rosenblum.

Story: During the Depression a numbers racket is set up in a small southern town, but it faces opposition from the law and competing groups.

CAHILL, UNITED STATES MARSHAL

Distributor: Warner Bros.

Cast: John Wayne, Gary Grimes, Neville Brand, Clay O'Brien, Marie Windsor, George Kennedy.

Credits: Producer: Michael Wayne. Director: Andrew McLaglen. Screenplay by: Harry Julian Fink and Rita Fink. Story: Barney Slater. Editor: Robert Simpson.

Story: Weary from a grueling manhunt in the hills, a U.S. Marshal returns to the little cowtown of Valentine, Texas, to find the bank has been robbed, the sheriff and a deputy murdered and four new prisoners in jail. He sets out to discover the story behind these facts.

THE CANDY SNATCHERS

Distributor: Ambassador Films

No information available.

CHILDREN SHOULDN'T PLAY WITH DEAD THINGS

Distributor: Ambassador Films

Story: A horror movie in which young people attempt witchcraft and bringing dead bodies back to life.

COUNT DRACULA

Distributor: International Film Distributors Limited.

Cast: Christopher Lee, Herbert Lom, Klaus Kinski.

Credits: Produced by — Harry Alan Towers, Directed by — Jess Franco, Screenplay by — Peter Welbeck.

Story: A young Englishman arrives at the Castle of Count Dracula in Transylvania. There he is attacked by blood sucking female vampires and Dracula himself. A battle for his life and the life of his girlfriend follows.

DEAF SMITH AND JOHNNY EARS

Distributor: MGM

Cast: Anthony Quinn, Franco Nero, Ira Furstenberg, Pamela Tiffen.

Credits: Producers: Joseph Janni, Luciano Perugia. Director: Paolo Cavara. Screenplay: Harry Essex, Oscar Saul, Paola Cavara, Lucia Drudi, Augusto Finocchi. Cinematography: Tonino Delli Colli. Set: Francesco Calabrese. Editor: Mario Morre.

Story: Two friends, one a deaf mute, aid Sam Houston in the saving of Mexico.

DILLINGER

Distributor: Astral Films

Cast: Warren Oates, Ben Johnson, Cloris Leachman, Michelle Phillips.

Credits: Producer: Buzz Feitshans. Executive Producers: Samuel Arkoff and Lawrence Gordon. Writer and Director: John Milius. Music: Barry DeVorzon.

Story: Gangster John Dillinger's 1933 reign of terror in the Depression Mid-West. The FBI pursuit that finally kills him.

EMPEROR OF THE NORTH POLE

Distributor: 20th Century-Fox

Cast: Lee Marvin, Ernest Borgnine, Keith Carradine, Charles Tyner, Malcolm Atterbury.

Credits: Producer: Stan Hough. Director: Malcolm Atterbury. Written by: Christopher Knopf.

Story: In the Pacific Northwest of the 1930's, a railroad policeman and a hobo battle it out for the Title of who is the king of the rail line.

FLY ME

Distributor: International Film Distributors.

Story: Hijacking, white slavery and a flying bordello of high flying women punctuate this tale of suspense, love and adventure in the skies.

40 CARATS

Distributor: Columbia Pictures

Cast: Liv Ullmann, Gene Kelly, Edward Albert, Binnie Barnes, Don Porter.

Credits: Director: Milton Katselas. Screenplay: Leonard Gershe. Producer: M.J. Frankovich. Music by Michel Legrandi. Based on the Broadway play.

Story: A well-preserved divorcee attempts to cope with a relationship with a man eighteen years her junior.

FRIENDS OF EDDIE COL COYLE

Distributor: Paramount Pictures

Cast: Robert Mitchum, Peter Boyle

Credits: Producer: Paul Monash. Director Peter Yates. Writer: Paul Monash. Photographer: Victor J. Kemper. Editor: Pat Jaffe. Designer: Gene Callahan.

Story: A tough Irish hood wheels and deals with both sides of the law in the Boston underworld.

THE HIRELING

Distributor: Columbia Pictures

Cast: Robert Shaw, Sarah Miles, Peter Egan, Elizabeth Sellars.

Credits: Producer: Ben Arbeid. Executive Producer: Terrence Baker. Director: Alan Bridges. Screenplay: Wolf Mankowitz. Editor: Peter Weatherly.

Story: The story of a sensitive relationship between two people — a young society widow and her chauffeur — unable to change the roles which class and society have imposed on them.

JESUS CHRIST SUPERSTAR

Distributor: Universal Pictures

Credits: Produced and directed by Norman Jewison. A Jewison-Robert Stigwood production. Music by Andrew Webber and Tim Rice. Choreography by Rob Iscove.

Story: Adaptation of the hit rock opera. The last seven days in the life of Christ. Filmed in Israel.

LADY ICE

Distributor: National General Pictures

Cast: Donald Sutherland, Jennifer O'Neil

Story: A man and woman join forces to commit fabulous jewel robberies.

THE LAST AMERICAN HERO

Distributor: 20th Century-Fox

Cast: Jeff Bridges, Valerie Perrine, Geraldine Fitzgerald.

Credits: Director: Lamont Johnson. Producers: William Roberts and John Cutts. Screenplay: William Roberts. Music: Charles Fox.

Story: A young man's pursuit of success and his own identity, set against the stock-car races where he becomes a champion.

THE LAST OF SHEILA

Distributor: Warner Bros.

Cast: Richard Benjamin, Dyan Cannon, James Coburn, Joan Hackett, James Mason, Ian McShane, Raquel Welch.

Credits: Producer and Director: Herbert Ross. Executive Producer: Stanley O'toole. Written By. Stephen Sondheim and Anthony Perkins. Editor: Edward Warschilka.

Story: A yacht cruising the Mediterranean is the scene of a game that leads to murder. The game is played by seven Hollywood personalities.

THE LEGEND OF HELL HOUSE

Distributor: 20th Century-Fox

Cast: Pamela Franklin, Roddy McDowall, Clive Revill, Gayle Hunnicutt.

Credits: Executive Producer: James Nicholson. Director: John Hough. Producers: Albert Fennell and Norman Herman. Screenplay: Richard Matheson.

Story: Horror story in which several persons fight a curse in an old house.

LIVE AND LET DIE

Distributor: United Artists.

Cast: Roger Moore, Yaphet Kotto, Jane Seymour, Clifton James.

Credits: Producers: Albert Broccoli and Harry Saltzman. Director: Guy Hamilton. Screenplay: Tom Mankiewicz.

Story: James Bond returns to fight an evil Caribbean criminal who threatens the Great Powers through a combination of voodoo and hard drugs.

MARY POPPINS

Distributor: Bellevue Films

Cast: Julie Andrews, Dick Van Dyke, David Tomlinson, Glynis Johns, Arthur Treacher, Ed Wynn.

Credits: Screenplay: Bill Walsh and Don DaGradi. Co-Producer: Bill Walsh. Director: Robert Stevenson. Film Editor: Cotton Warburton.

Story: Everyone's favorite flying nanny returns for a re-release. Mary brings adventure and song to the lives of an English family.

THE MATTEI AFFAIR

Distributor: Paramount Pictures.

Cast: Gian Maria Volonte, Luigi Squarzina, Peter Baldwin, Renato Romano, Franco Graziosi, Gianfranco Ombuen.

Credits: Producer: Franco Cristaldi. Director: Francesco Rosi. Screenplay: Francesco Rosi and Tonino Guerra. Editor: Ruggero Mastroianni.

Story: Mattei was one of the most powerful men in Post-World War Two Italy, and the world, as he developed the AGIP oil company and waged economic war. He was mysteriously killed in a plane crash in 1962.

THE NEPTUNE FACTOR

Distributor: 20th Century-Fox

Cast: Ben Gazzara, Yvette Mimeux, Walter Pidgeon, Ernest Borgnine.

Credits: Producer: Sanford Howard. Director: Daniel Petrie. Executive Producers: David Perlmutter and Harold Greenberg. Written by: Jack DeWitt. Editor: Stan Cole.

Story: An undersea lab is trapped far down in the ocean depths and a rescue is attempted.

OKLAHOMA CRUDE

Distributor: Columbia Pictures

Cast: George C. Scott, Faye Dunnaway, Jack Palance.

Credits: Produced and Directed by Stanley Kramer; Written by Marc Norman. Theme sung by Anne Murray.

Story: In pre-World War I Oklahoma oil fields, a love occurs between a man-hating independant and a good-for-nothing, as they try to protect her claim against rival wildcatters.

O LUCKY MAN

Distributor: Warner Bros.

Cast: Malcolm Macdowell, Ralph Richardson, Rachel Roberts.

Credits: Produced by Michael Medwin and Lindsay Anderson; Directed by Lindsay Anderson. Wirtten by David Sherwin.

ONE LITTLE INDIAN

Distributor: Bellevue Films

Casts: James Garner, Vera Miles, Pat Hingle, Morgan Woodward, John Doucette.

Credits: Writer: Harry Spalding. Producer: Winston Hibler. Director: Bernard McEveety. Editor: Robert Stafford.

Story: A soldier in the Old West's camel brigade, sympathetic to the Indians, attempts to find a young boy a home.

PAPER MOON

Distributor: Paramount Pictures.

Cast: Ryan O'Neal, Madeline Kahn, John Hillerman, Tatum O'Neal.

Credits: Director and Producer: Peter Bogdanovich. Screenplay: Alvin Sargent. Associate Producer: Frank Marshall. Editor: Verna Fields.

Story: In the 1930's a man and a young girl who may be his daughter join together to fleece the local populace.

PETE, PEARL, AND THE POLE

Distributor: National General Pictures.

An underworld film involving Mafia-type action.

Continued on next page

Pre-View (Cont'd)

SCARECROW

Distributor: Warner Bros.
Cast: Gene Hackman, Al Pacino, Dorothy Tristan, Ann Wedgeworth.
Credits: Producer: Robert Sherman. Director: Jerry Schatzberg. Written by: Garry White. Editor: Evan Lottman. Cinematography: Vilmos Zsigmond.
Story: Two men meet and travel together, sharing adventures and learning from each other.

SHAFT IN AFRICA
Distributor: MGM
Cast: Richard Roundtree, Frank Finlay, Vonetta McGee
Credits: Producer: Roger Lewis. Director: John Guillermin; Writer: Stirling D. Silliphant. Music: Johnny Pate.
Story: Shaft poses as an African to track down leaders of a modern day slave trading operation.

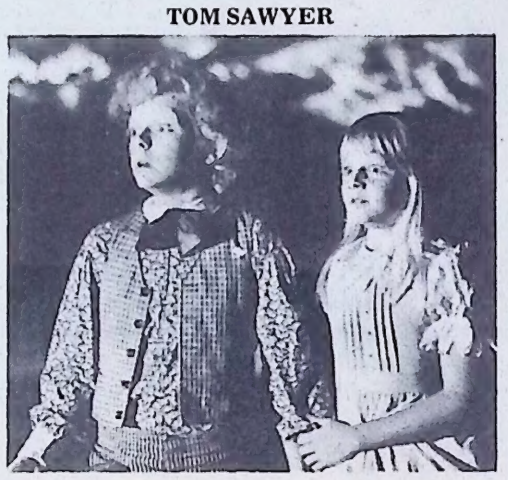
SISTERS
Distributor: Astral Communications
Cast: Margot Kidder, Jennifer Salt, Charles Durning, Bill Finley, Lisle Wilson.
Credits: Producer: Edward Pressman. Director: Brian De Palma. Written By: Brian De Palma and Louisa Rose. Music: Bernard Herrmann.
Story: A horror suspense story. Siamese sisters are separated, and when one dies the other takes on the characteristics of both, resulting in a battle between good and evil.

THE STUDENT TEACHERS
Distributor: International Film Distributors Limited.
Cast: Susan Damante, Brooke Mills, Brenda Sutton.
Credits: Produced by — Julie Corman, Directed by — Jonathan Kaplan, Screenplay by — Danny Opatoshi.
Story: The film explores the very private lives of 3 beautiful Student Teachers as they unmask a deadly rapist and battle the Mafia for a fortune in heroin destined for their very own classrooms.

TERMINAL ISLAND
Distributor: Ambassador Films
Cast: Don Marshall, Phly Phyllis Davis.
Credits: Executive Producer: L.H. Woolner; Producer: Charles Swartz; Director: Stephanie Rothman; Written by Jim Barnett, Charles Swartz and Stephanie Rothman.
Story: When the death penalty is outlawed, all remaining murderers are put on an island together, supplied with essentials for creating their own existence, and cut off from the rest of the world in every way.

THREE DIMENSIONS OF GRETA
Distributor: International Film Distributors Limited
Cast: Tristan Rogers, Karen Boyes, Alan Curtis, Leena Skoog
Credits: Producer/ Director — Peter Walker, Screenplay — Murray Smith, Music — Harry South.
Story: Concerns a frantic search for a sexually-oriented teenage beauty who has disappeared into the London underworld. The picture is in 3-D.

TOM SAWYER



Distributor: United Artists.
Cast: Johnny Whitaker, Susan Joyce, Celeste Holm, Joshua Hill Lewis, Jodie Foster.
Credits: Director: Don Taylor. Associate Producer: Frank Capra Jr. Producer: Arthur Jacobs.
Story: Mark Twain's story of growing up in the Old South, told in a musical version.

UP THE FRONT

Distributor: International Film Distributors Limited.
Cast: Frankie Howerd, Bill Fraser, Stanley Holloway, Zsa Zsa Gabor.
Credits: Director — Bob Kellet, Produced by — Ned Sherrin & Terry Glinwood, Sceen Play — Sid Colin.
Story: Lurk is hypnotised into believing only he can save England when war is declared. After having the master plan tattoed to his bottom, he tries to break through enemy lines to show the plan to General Burke at headquarters.

WATTSTAX
Distributor: Columbia Pictures.
Cast: The Dramatics, The Staple Singers, Kim Weston, Jimmy Jones, Rance Allen Group, Carla Thomas, Isaac Hayes, Richard Pryor.
Credits: Director: Mel Stuart. Producers: Larry Shaw and Mel Stuart. Executive Producers: Al Bell and David L. Wolper. Associate Producer: Forest Hamilton. Editors: Robert Lambert, David Newhouse and David Blewitt.
Story: The film version of a seven-hour concert of music at the Los Angeles Memorial Coliseum. Wattstax depicts the Black experience in music.

We've been having problems with Her Majesty's mails too!

The Canadian Film Digest is printed and mailed on the 5th of the month from October to June inclusive.
A July-August Summer issue is published during the third week of July.
The Yearbook is published the day after Labour Day.

We mail from Oshawa, Ontario. It should take maximum one week to reach you.

If it doesn't, you know who to blame.

RESULTS OF IMPORTANT SURVEY JUST IN!

An exhausted survey among the owner and president of Quinn Laboratories, Mr. Findlay J. Quinn respectively, has just been digested by the computers, wheezing, hissing and zapockating.

The key question in sub-section 18C, namely #319 a, b, c, & d, ran as follows:

> "*What, in your unprejudiced opinion, is the overwhelming causative factor in the unprecedented success of your film laboratory;* (a) *because your people care more,* (b) *that your technological advances, both* (b1) *chemical and* (b2) *mechanical, have revolutionized film processing,* (c) *that your* (c1) *size and* (c2) *ultra-modern procedures have resulted in* (c3) *faster,* (c4) *more accurate customer servicing, and that,* (d) *if given half a chance, you will do even better?*"

In a firm, clear and unequivocal gurgle, the computer printed out Mr. Quinn's retort:

"I like your style!"

QUINN LABS

380 Adelaide Street West/Toronto 2/368-3011

Ontario censor board releases annual report

Almost momentarily before the seizure of Last Tango in Manitoba, Mr. O.J. Silverthorn, the head of the Ontario Censor Board, released his annual report. What follows is the report in its entirety, except for one list which states the various film exchanges.

Responses to the report in the press has been almost nil. The Toronto Globe and Mail commented, saying that it is time to make the Board defend its actions in public; the Board is now responsible only to the government minister.

For our view, see the editorial on page 4 of this issue.

"There was a slight decrease in feature films examined during the year. Nevertheless we are still running well ahead of the peak years of the late 1930's and 1940's. The Board viewed 711 films of which 213 were RESTRICTED, 280 RECOMMENDED AS ADULT ENTERTAINMENT and 195 approved for GENERAL EXHIBITION. Eleven features were NOT APPROVED and eliminations were requested in 100. Twelve films are presently UNDER CONSIDERATION.

The number of films NOT APPROVED is the highest in several years. To some extent, these were films portraying sick sensuality and undue violence. Approval of these films would have been consummate arrogance on our part and a complete disregard for the feelings of the people in this Province.

Films originated from the following countries:

Africa	1
Arabia	10
Brazil	1
Canada	22
China	105
Czechoslovakia	1
Cuba	1
Denmark	3
France	25
Germany	17
Great Britain	64
Greece	78
Holland	1
India	1
Israel	2
Italy	94
Mexico	1
Pakistan	1
Poland	5
Portugal	5
Phillipines	3
Spain	9
Sweden	6
Uruguay	1
U.S.A.	254

Canadian-produced feature films gained ground in 1972. Twenty-two features were submitted. Thirteen of these were RESTRICTED, eight RECOMMENDED FOR ADULT ENTERTAINMENT and one approved for GENERAL EXHIBITION. As a matter of interest, these are the films referred to:

Apres Ski; August and July; Come on Children; Ever After All; Fanny Hill Meets Lady Chatterly; Heads or Tails; Journey; La Mort D'un Bucheron; L'Apparition; Les Colombes; Les Males; Les Smattes; Le Temps D'une Chasse; Pleasure Palace; Proud Rider; Rainbow Boys; Satan's Sabbath; Slipstream; Tien Toi Bien Apres Les Oreilles; True Nature of Bernadette; Two Women in Gold; Wedding in White.

Out of 14,602 items of advertising examined, 14,188 were approved, 230 not approved. Approval was given to 184 items which had been treated to our satisfaction.

We try to be fair in the examination of advertising and attempt to exercise restraints which are reasonable and within the law. Unfortunately, some exhibitors become overzealous and show a complete disregard for good taste. Other exhibitors adopt a cavalier attitude as to the size of the classification symbols in their newspaper advertisements. In many instances, symbols are reduced to minuscule and illegible proportions. Apart from the legal responsibility, such behaviour is certainly an evasion of the moral responsibility to provide honest information to the public.

Most newspapers in the U.S.A. publish explanatory information on movie classifications. This service is entirely voluntary and given as a public service. With the notable exception of the Hamilton Spectator, the big dailies in Ontario are reluctant to provide this worthwhile information to their readers.

During the year, 1,317 projectionists' licenses were issued and 404 theatre licenses. Included in the theatre figure are 104 drive-ins, accounting for almost 25 per cent of the total.

Theatre construction continues apace. New theatres were opened in Toronto, Burlington, Hamilton, Ottawa and Cambridge. Four of these are dual auditoriums and one a triple. The overall new seating capacity is 4,180. Several existing theatres were altered extensively and changed to the dual auditorium type.

Much innovative reconstruction is contemplated and under way. One alteration is the conversion of Canada's largest theatre (the Imperial in Toronto) into six cinemas with a total seating capacity of 3,090. Other openings are expected soon in Bramalea (3 auditoriums) and Mississauga (4 auditoriums).

A prime concern of the Inspection Branch is to ensure the safety of movie patrons. In our opinion the best way to achieve this is by constant inspections of theatres. In this regard 1,709 visits were conducted plus over 100 special calls during children's matinees.

Co-operation from managers and projectionists has been excellent and certainly has contributed to the enviable safety record of the industry in Ontario.

From time to time we receive complaints that restricted movies at drive-in theatres are visible to outsiders. Now we have information that a new screen is being developed in the U.S. whereby the image will be confined to patrons within the drive-in. Apparently the screen will be a mirror-like structure designed to direct the light only to the auto ramp area. We await further information on this with great interest.

Statistics published in the Motion Picture Association of America booklet "1972—A Review of the World of Movies" indicate that: Teenagers are the most frequent movie-goers; The age group 12—29 accounts for 73% of total theatre admissions; Two-thirds of those with at least some college education are moviegoers.

We have long recognized the need for interaction between the Board and young academics. Therefore it was our pleasure to send a representative to discuss films and our operation at 20 seminars, and to talk with more than 50 students at the office.

This has been a particularly difficult year for the Board. We have been publicly castigated for our permissiveness. At the other extreme, we have also been criticized for our lack of liberality.

The Board's attitude to the frankness of many films now being exhibited reflects the community's attitude. A few years ago theatregoers would not have supported such movies. Nor, for that matter, would they have permitted the kinds of product advertising displayed in many publications.

In a society whose standards are constantly changing, an institution such as our Board needs to be extremely flexible. It takes a great deal of experience and skill to balance the tightrope between extremes and at the same time protect the rights of all shades of opinion in between.

Few give any consideration to the importance of the task imposed on the Board members and the delicate decisions they must make in an attempt to reflect, but not direct public taste. I feel sure that many times our Board members sigh with Gilbert and Sullivan "A censor's lot is not a happy one".

Please be assured that I am satisfied with my Board's honest and diligent approach to the multitude of problems inherent in their work, and on behalf of the staff, we warmly welcome you as our new Minister and wish to express our appreciation for your support and co-operation at all times."

Chapman travel film wins award

Canada, produced by Christopher Chapman for BP Canada Limited, was awarded first prize in the travel film contest sponsored by the Travel Industry Association of Canada.

It received the Maple Leaf Award at the TIAC convention in Toronto on May 8th.

The second prize Canuck Award went to Island Eden, produced by the film and photographic branch for the British Columbia Department of Travel Industry. This film is an exciting presentation of recreational possibilities on Vancouver Island.

Honorable mentions were awarded to the Newfoundland Department of Tourism for Come Paint and Photograph Us, Canadian National Railways for The Goldie Rush and In The Streets of Old Quebec, the Quebec Department of Tourism, Fish and Game for Les Images de la Gaspésie.

The Travel Industry Association of Canada conducts this annual competition to encourage the production of more and better films on travel and recreation in Canada. It is hoped that such films will create the desire to explore Canada.

Imperial open June 29

By HARRIS KIRSHENBAUM

"The Picture Palace", Canada's largest movie theatre, re-opens this month in its new form. The Imperial, flagship of the Famous Players chain, has been renovated and emerges as six new theatres all under the same roof. The multi-theatre concept has been proven successful at the Uptown, and Toronto now has two complexes where viewers can almost see a different film for each night of the week.

The Imperial Theatre as it looked before the outside renovations were begun.

When it closed last October, the Imperial had 3,206 seats, and had been unchanged, except for minor renovations and paint jobs, since it opened as a vaudeville theatre. At the industry preview of the new facilities on June 21, there will be six theatres, seating a total of 3,224.

The "Midship" Cinema One is located in what used to be mid-air, suspended between the front of the balcony and the proscenium arch, seating 600.

Cinema Two is the old Balcony and Loge sections, up to the roof, seating 840.

Cinema Three is on the stage with Cinema Four directly above it, in what used to be the fly-space and organ loft. Each seats 300.

The Fifth and Sixth are in the orchestra section, seating 526 and 658 respectively.

The grand opening is slated for June 28, when the Variety Club will operate a benefit performance of the new film The Neptune Factor, a made in Canada film, and stars Ben Gazzara and Walter Pidgeon will be present.

Architect Mandel Sprachman, who also designed the modifications for the Uptown theatre, is most pleased with the new project. While working on the old building, he turned up many pieces of decorative work that had been either painted over or hidden during the years. Enthusiastic draftsmen worked on their own time to design moulds to replace and repair original plaster work. Much of the original decor in terms of stairways and ornamentation has been retained, with a modern air added.

The Yonge Street entrance is indented from the street and rises to the full height of the building. The facade is done in Aluminum, and features 18 colour television sets which will be showing trailers of the six films playing in the theatres, promos for coming attractions, and whatever else the promotion staff dreams up.

Mr. Sprachman says that this is the first time that theatres have used television for this kind of in-theatre promotion. He feels that the front of the new complex will fit into the moving, bright mood of Yonge Street, and with its colour and lighting will probably be one of its ultimate attractions.

Another first for the new Imperial is a triple projection suite that functions for three theatres. These are the two in the orchestra and the midship above them. Although triple booths have been used before, they have all been on one level.

Dual box offices on Yonge Street and one on Victoria Street will all sell tickets for all six theatres.

new triple house

Famous Players' latest addition to its chain of theatres opened Good Friday on the outskirts of Toronto. Called the Cinemas Three, house has capacity of 436 in Cinema 1, 343 in Cinema 2, and 257 in Cinema 3. Total for three houses is 1,036.

Entrance to Cinemas, located in the new covered Shopping Centre of Bramalea City Square, is through the Cinema mall. An upper level parking deck extends over the entire theatre building and beyond and a staircase leads down from the deck to the main mall level near the cinema entrance.

The theatre entrance features a floating island open box office ahead of a staircase which leads to the foyer, 100-foot long and 25-foot wide, painted in shades of red and blue, and complemented by a modern confection bar. Specially designed carpeting, blue and green in random design, is featured.

Colour coded doors lead into each auditorium and clearly define each one.

All seats are cushion-upholstered in blue with black metal trim. Carpeting in all 3 cinemas is of the specially designed blue and green random motif. The house and running lights, on dimmers, consist of ceiling hung pendant fixtures, 12 to each wall of all three auditoriums.

In a unique development the screens are not draped; instead intermission screen presentation trailers have been produced which feature a montage of past movie reviews forming an abstract, historical kaleidoscope of Famous Players' role in entertainment for 51 years.

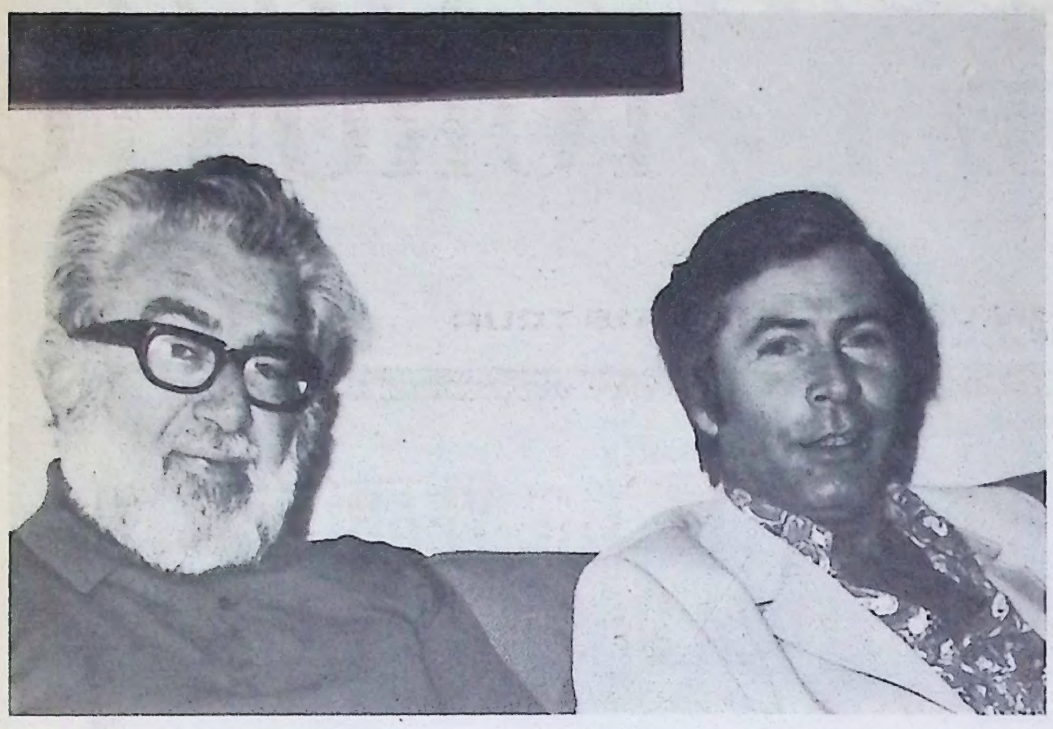
Colour scheme for Cinema 1 is scarlet on the walls, pink on the ceiling and a standee wall of off-white vinyl burlap. Cinema 2 is vivid blue walls, black raspberry ceiling with a standee wall of "putty" shade. Cinema 3 colour scheme is olive mustard walls, olive green ceiling and a straw burlap standee wall.

Architect for the project was Mandell Sprachman; construction and supervision of furnishings, etc., was supervised by Richard Kressin of Famous Players' Construction and Purchasing Department.

One of the films set to open the new multiple house Imperial Theatre at the end of June, Astral's Dillinger. Also announced is Fox's The Neptune Factor.

Vistors

Passing Through Toronto



Producer Joe Solomon (left) and actor Adam Roarke were here to promote the world premiere of Solomon's This is a Hijack for Astral Films.

Actor Anthony Hopkins was in town for the world premiere of Paramount's A Doll's House, in which he co-stars.

Kris Kristofferson held a press reception for MGM's Pat Garret and Billy the Kid.

Rita Coolidge was in town for MGM's Pat Garret and Billy the Kid.

Fox's Jim Cullen led the Marketing Seminar held to describe 20th Century-Fox's Summer product.

Neptune Factor producer Sandy Howard spoke to the Fox marketing Seminar.

Juneau warns cable groups about U.S. film product on pay-TV

At the recent convention for cable TV, CRTC head Pierre Juneau issued an official warning regarding Pay-TV and movies and Canadian content. Acknowledging that Pay-TV is inevitable, Juneau said that an application would be a waste of time if the company operated on the same premise that the movie companies did in the past: soaking Canadian dollars from the system and leaving none behind. They were here only to fatten their bankrolls, and he said the same thing would not be allowed to happen in TV.

The Americans, said Juneau, took the box office receipts and all they left behind were projectionists' salaries. They never expended any effort to help Canada get films of its own. He said the CRTC wouldn't allow Pay-TV to be used "just as an outlet for foreign movies, drawing audiences away from Canadian stations and pouring money into American producers' pockets."

Our broadcasting system, he said, has a Canadian flavour and we built it up that way. No outsiders would be allowed to undermine that. Pay channels would have to include and help Canadian attractions — whether they be movies or anything else — or the applicant would be wasting his time.

Hard on the heels of Juneau's speech comes forward Bill Butters, president of Transworld Communications. The latter is owned by Columbia Pictures and now puts pay movies in 6,000 Toronto hotel rooms. Butters wants to expand into the private home market, and to do so he needs cable. So he proposes to turn his single hotel features into double features, one of them Canadian. In private homes he proposes to have three pay channels. Two would be conventional commercial programming of single features and the third would be Canadian. The latter would run not only movies, but also sports events and other programming.

At our press time no comment on this proposal had been given.

But it is obvious that the cable people listen to Juneau and the CRTC.

U-Turn chosen for Berlin Fest

OTTAWA — *U Turn*, a colour feature film directed by George Kaczender, has been selected to represent Canada in the 23rd International Berlin Film Festival to be held in Berlin, Germany, June 22 to July 3.

Produced by George Kaczender Productions, the film stars David Selby, Maud Adams and Gay Rowan.

U Turn is Kaczender's second feature. His first, *Don't Let The Angels Fall*, was Canada's official entry in the Cannes Film Festival in 1969.

U Turn tells the story of a man who tries to find a beautiful girl three years after catching a glimpse of her.

Ontario Filmmakers receive grants

The Ontario Arts Council has awarded grants of more than $43,000 to 33 Ontario filmmakers and photographers.

The recipients, chosen from more than 125 candidates, will use the money for short films or specific photographic subjects.

Award-winning Toronto filmmakers, who received between $300 and $3,000, are Michael Asti-Rose, Brigitte Barman, Clay Borris, Carl Charlson, Warren Collins, Walter Delorey, Iutz Dille, Norman Drew, Iain Pwing, Bob Fothergill, Robert Barclay, Murray Markowitz, Frank Moultrie, Jean Rankin, Jonathon Reid and Paul Saltzman.

NFB Series to be made; aim is aid to language learning

The National Film Board of Canada is in the process of producing a series of films designed to help Canadians learn English or French as a second language.

To teach language through entertainment and making learning fun is the object fo the project, called The Language Learning Support Drama series. It is aimed at reaching all types of audiences involved in language training . . . school, university, government language bureaus and television language courses.

Filming of the series is being undertaken by both the NFB's English and French production branches. In addition, education specialists have been engaged by the Board as advisors to program producers John N. Smith and Jacques Bobet.

Twenty dramatized films, comedies, mysteries and melodramas are being produced to be used as enrichment for the teaching of the English language, while there will be 15 shorter dramas to help familiarize people with authentic Quebec culture and language.

English films will be 20 minutes in length to fit a large variety of teaching situations. They will be split into five packages of four episodes built around one basic story. The films are not aimed at any individual age group but are based on language levels alone.

French films will be divided into three categories stressing age group: five 20-minute films for children (10-12 years-old); five 20-minute films for adolescents; and five 40-minute films for adults.

Most of the shooting on the first English film, a comedy, has been completed in Vancouver while shooting is underway in Montreal on the first French film.

The Film Board will also provide support material consisting of filmstrips, slides, tapes and booklets to aid teachers in the application of the films.

Twinex Theatres announces manager shifts

A number of managerial appointments have been announced by Martin Simpson, Manager of Theatre Operations for Century Theatres Management Limited. All appointments are effective as of April 1973.

'Mac' Traynor, for a number of years assistant manager of Yorkdale Dual Cinemas, Toronto, has been promoted to manager of the Capri Theatre, Toronto.

Robin Little assistant manager of the Uptown Theatres, Toronto succeeds Traynor as assistant manager of the Yorkdale Dual Cinemas.

Ed Birch, formerly manager of the Oshawa Drive-In Theatre and recently temporary manager of the Capri, has been appointed manager of the Tepee Drive-In in Toronto.

Edward Sinclair, manager of the Centre Theatre, Trenton has been appointed manager of the Paramount Dual Theatre in Peterboro, Ontario. Ed Sinclair is replaced by Barry Clark, former assistant manager of the Drive-In Theatre in Belleville, Ontario.

Two other assistant manager promotions were announced by Simpson, involving Francis Ward of the Northeast Drive-In Theatre in Toronto who has been promoted to manager of the Oshawa Drive-In, and Ronald Gaines formerly assistant manager of the Elgin Theatre in Ottawa now promoted to manager of the Seaway Drive-In in Cornwall.

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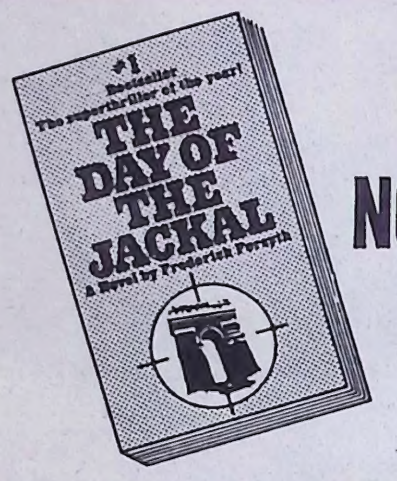

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relentlessly moving towards
the date with death
that would rock the world.

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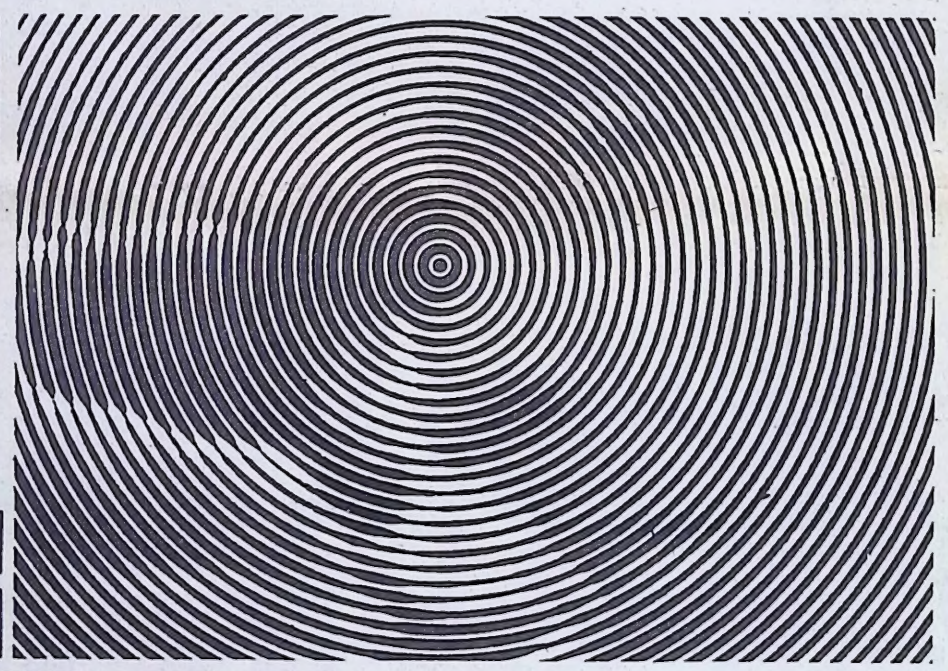

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THIS IS UNIVERSAL'S YEAR — ALL YEAR

World Premiere for A Doll's House in Toronto

On May 31st the North American release A Doll's House was held in premiere of Hillard Elkins' Paramount Toronto.

Among the guests at the post-screening party were, with producer Hillard Elkins (left), actor Jerry Orbach and actress Jane Alexander.

Held at the Toronto Dominion Centre, it featured a cocktail party followed by the film itself in the T-D Cinema — the proceeds of ticket sales went to cerebral palsy — followed by a party on the observation floor of the T-D centre, fifty-five storeys high.

Invited guests included the provincial finance minister, the Mayor of Toronto, assorted other VIP's, actors, actresses, etc.

On hand for the premiere were Elkins himself and Anthony Hopkins, who plays Torvald in the screen adaptation of the Ibsen play. Elkins produced the pic, Patrick Garland directed, and the cast also includes Ralph Richardson, Anna Massey, and Dame Edith Evans.

Elkins made the full press rounds and was the gracious host on the premiere evening. The whole shebang was organized by freelance publicist Linda Shapiro.

It was an opportunity for a little business for Elkins too. A board meeting was held of his new, Toronto-based entertainment and investment consortium. His purchase of Film House was ratified and other company plans were approved by shareholders.

Anthony Hopkins, who appears as Claire Bloom's co-star in A Doll's House, was the last to leave the party.

Elkins left Toronto a pleased man. He returned to London and wife Claire Bloom, who was still playing A Doll's House on stage.

Fox marketing seminar to unveil summer product

Jim Cullen, National Director of Advertising and Promotion, from the head office of 20th Century-Fox, stepped up to the lecturn, and he was smiling a very wide smile. Fox, he said, has now retired all of its astronomical debt, and is financing current production out of cash flow. Few, if any, major film companies could say the same.

It was this current production that Cullen was in Toronto to talk about. A day-long seminar on Fox summer product was held at the University theatre. Invited were managers and executives from the major chains of exhibitors, and helping Cullen out were Nico Jacebellis from the East Coast advertising office in New York, and the producers of one of the Fox attractions, the made-in-Canada feature *The Neptune Factor*. Executive producer David Perlmutter and producer Sandy Howard spoke to the gathering briefly.

The morning session was followed by a lunch at the Hyatt Hotel. The room was covered with posters announced Fox summer product, a line-up Cullen described as box office orientated, and backed up with a major marketing plan set in motion from head office.

Cullen's presentation at the theatre was a combination of verbal description, slides outlining marketing plans and material, and film runnings of movie and TV trailers.

He began with the re-release of *Sound of Music*. The film has been out of circulation for five years now, but the image of Julie Andrews and the music have never left the public mind. So the campaign centres on these two facets of the picture. Of course it helps when you have a multi-million dollar winner: when the first release took place RCA records had a different cover than the film logo. Since then the album has become the biggest seller in history; nine million copies have been sold, and more were crossing the counters when the re-release occurred. So now RCA features the movie logo on the cover.

Children from the movie, now nine years older, are touring for the film and discussing their lives since making it.

The next film was the Canadian-made *The Neptune Factor: An Undersea Odyssey*. The movie will have three large premieres in Canada: In Ottawa on June 27, with Ben Gazzara attending; in Montreal on the 28th, as a benefit; and in Toronto on the 29th to inaugurate the new Imperial theatre complex.

Cullen stressed the star values inherent in the movie, its adventure genre, and announced a world premiere May 17 in 90 Florida theatres. Tie-ups with Rolex watches and Healthways Equipment, makers of Scuba gear, were arranged. Stars were to tour nationally, and a featurette on the making of the film was to be shown on TV.

Producer Sandy Howard spoke to the gathering, and explained that he did not consider *Neptune* a Canadian movie, but a movie made for the world market. Executive producer David Perlmutter of Toronto said he felt that everyone involved with the film was working hard to sell it, and hoped the people present would expend as much effort to make it a winner.

An almost-obituary came next. *Battle for the Planets of the Apes* was announced as the last ape adventure, but at the same time Cullen explained that it would not be the last showing: programs consisting of all the Ape films to be run in one night were available.

The Last American Hero is about a young man who finds his niche through the world of stock car racing. It stars Jeff Bridges. As part of the marketing study done by Fox, it was discovered that one of the continent's most enthusiastic areas for this sport is in Southern Ontario.

The Legend of Hell House, the last feature produced by the late James Nicolson, concerns a house possessed by evil, and is better than average horror fare, said Cullen.

And finally he talked about one movie Fox has very high hopes for: *The Emperor of the North Pole*. Starring Ernest Borgnine and Lee Marvin, and set in the Pacific northwest, it concerns a battle between a railroad guard and a hobo for the supreme ruler of the rail route. A problem in the title, in that audiences would not immediately understand it, was acknowledged by Cullen, but this had occurred before, as in *Sounder* or *MASH*, and he expected the proper campaign procedures to erase that problem.

photo: L. Bishop

Part of the happy crew for the Fox summer lineup seminar: (Left to Right) Odeon's Bob Myers, Bellevue's Herb Mathers, Famous Players' Les Mitchell, Quadrant's David Perlmutter, Fox's Vic Beattie, Fox's Jim Cullen, Odeon's Chris Salmon, Producer Sandy Howard, Twinex's Jack Bernstein, Famous Players' Bill Robinson.

Plaque honoring Mary Pickford erected on Toronto Birth site

She was born Gladys Smith 79 years ago in a frame house on Toronto's University Avenue. On May 27, 1973 an historic plaque was unveiled near that spot, but the name on it read Mary Pickford.

America's Sweetheart, now 79 and remaining at Pickfair in Hollywood, was represented by her husband of thirty-six years, Buddy Rogers. He said that "in her heart, Mary is still a Canadian." She sent a message which Rogers read, stating that she remembered the crisp winters, the tobaggoning on University Avenue, and that she was happy that her birth place is now the site of a Children's Hospital.

Present at the ceremony were Dr. Matthew Dymond, Chairman of the Board of Trustees of The Ontario Science Centre, which houses the Ontario Film Institute; a representative of the Mayor of Toronto; The minister of Colleges and Universities for Ontario, Jack McNie; M.P. Peter Stollery and M.P.P. Margaret Campbell, in whose ridings the plaque lies; Gerald Pratley, Director of the Ontario Film Institute; Wm. Cranston, Chairman of the historic sites board; and James Cochrane, J.D. Sneddon, Kenneth Rowe of the Hospital for Sick Children.

The movement for a symbol of recognition had been going on for some time. A suggestion that the Hospital be named after her, another suggestion that a statue be erected, and even the question of whether to erect a plaque in honour of a living person came up. The plaque was decided upon, especially after the success of a Pickford retrospective at the Stratford Film Festival last summer.

Mary Pickford first stepped on a stage in Toronto at age five, and her mother then took her family to New York. By 1907 she was a success on Broadway, and, with the help of Lillian Gish and D.W. Griffith, she became the first star known by name. As Pratley described her career to the audience at the unveiling, the immensity of her achievements — not only stardom but the founding of United Artists and over fifty films in which she appeared — became evident against a background of humble beginnings.

Rogers confessed that when he visited Toronto in 1931, he went to where her house still stood. It was derelict and he took six bricks back to her.

In the evening a special showing of the 1925 film My Best Girl was presented at the Ontario Film Theatre. It starred Pickford and Rogers.

MARY PICKFORD
Born in 1893 in a house which stood near this site, Gladys Marie Smith appeared on stage in Toronto at the age of five. Her theatrical career took her to Broadway in 1907 where she adopted the name Mary Pickford. The actress's earliest film, "Her First Biscuits", was released by the Biograph Company in 1909 and she soon established herself as the international cinema's first great star. Her golden curls and children's roles endeared her to millions as "America's sweetheart". She was instrumental in founding and directing a major film production company and starred in over fifty feature-length films including "Hearts Adrift", "Pollyanna" and "Coquette". For the last-named film, she received the 1920 Academy Award as the year's best actress.

Buddy Rogers stands beside the historical plaque erected to honour his wife, Mary Pickford, at her birthplace in Toronto.

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Westmount Cinemas - EDMONTON, Alta.
Northstar Cinema - WINNIPEG, Man.
Capitol Sq. Cinema - OTTAWA, Ont.
City Centre Cinema - SUDBURY, Ont.
Devonshire Cinema - WINDSOR, Ont.
Little Century Theatre - LONDON, Ont.
Jackson Cinema - HAMILTON, Ont.
Scotia Sq. Cinema - HALIFAX, N.S.

Cannes Report (Cont'd)

photo: G. Drabinsky

Connie Tadros (left) and Marcia Covelle, information officers at the Cinema Canada booth at the Palais des Festivals.

The Warner studios also livened the festival with its 50th Anniversary celebrations which included the showing of *Scarecrow*, with Gene Hackman and Al Pacino, *The Last of Sheila*, with James Coburn, Dyan Cannon and James Mason, and a special anniversary film, *The Movies that Made Us*, consisting of scenes from famous Warner films between 1923 and 1973. Taking care of the 150 invited journalists and moving them around the festival was a difficult job, made easier by the untiring efforts of Al Dubin from the Toronto office of Warners, together with his associates from New York and the coast.

photo: G. Drabinsky

Robert Desjardins at the Cinema Canada office.

Canada did well at Cannes this year. Not only were the four films in the official programs well liked *(La Mort D'un Bucheron, Kamaraska, Wedding in White* and *Rejanne Padovani)* but the organization of the Canadian delegation was excellent, and the running of the

Famous Players President George Destounis Spencer relax during the Cannes Festival.

Franco Zeffirelli on Brother Sun Sister Moon

by Jonathan Braun
and Marc Mishaan

Some writers and theologians have described St. Francis of Assisi as the first dropout. But to movie director Franco Zeffirelli the founder of the Roman Catholic order of Franciscan monks has always been a "friend." Now, Paramount Pictures has released Zeffirelli's cinematic tribute to his friend. It's called *Brother Sun, Sister Moon* and it is Zeffirelli's first film since the widely acclaimed *Romeo and Juliet.*

"I've been an admirer of many people," says Zeffirelli, "but Francis has particularly appealed to me because of his simplicity."

A versatile, creative artist who has designed and directed numerous productions for both opera and theatre, Zeffirelli was born in Florence, Italy on February 12, 1924. His childhood and adolescent years were chaotic. His mother died at an early age, and as a youth he served with the Partisans during World War II and later with the English liberation army as an interpreter. After the war, Zeffirelli studied architecture at the University of Florence until 1947 when he decided to embark on a theatrical career.

In 1965 Zeffirelli launched his film career with *The Taming of the Shrew*, which starred Elizabeth Taylor and Richard Burton. Two years later, he established himself as an internationally respected director with *Romeo and Juliet.*

Although *Brother Sun, Sister Moon* is Zeffirelli's first film that is not based on a Shakespearean classic, it too has the qualities of a classical story.

"In a way," explains Zeffirelli, "the picture is a fable, a fairy tale; but it's also absolutely historical. It's a story that had to be told."

Why did you make your third film on the life of St. Francis of Assisi?

To begin with, I didn't intend to make a picture about a saint. I've always found saints to be very *antipatico*. I wouldn't like to spend time in a saint's company. I mean, I would probably feel very uneasy if I ran into St. Augustine on a jumbo jetliner. But with Francis of Assisi it's entirely different. Francis is a friend. He's always been that familiar, friendly image for me — the friend that we always long to have and unfortunately very seldom do have — the friend of our childhood, our best years — that kind of man.

Why is Francis so different from other saints?

He has this special appeal to people. He talks simply, in the language of the people. You know, he never did a miracle, which is really a marvelous asset for a saint. He never had to perform a miracle the people didn't need one because they felt him as one of their own. His image was that of a simple friend who knew the right answers, the right things to do at the right time. He never bothered to intrude in anyone's life. Instead, he said, "Well, if you don't follow me just open your eyes to life around you and you'll be happy." He offered people a simple but constructive solution: be free and happy and see the world around you.

Brother Sun, Sister Moon.

Some people might see Francis as more of a dropout than someone offering any kind of constructive solution to life's problems.

What is a dropout? In many ways we are all dropouts and in many ways nobody's a dropout because even the so-called pure dropout is still dependent upon a certain economic and social structure for his survival. I think dropout is a label we have invented for journalistic reasons. It's a term used to cover those people — and they're usually young — who refuse the structures of society and say, "Let me find a new way of life — starting from scratch."

In that sense Francis was a dropout. He said, "No, this society is not for me. There must be something better; let me find my own way." So he started from scratch. He stripped naked in a square of his town and returned his clothes to his father and said, "I give back to you all that belongs to you, all your possessions, even your name. Leave me alone. I want to find my own way — and I literally start naked, like the day I was born."

At a time when the movies receiving the most attention are violent, sexy movies — like "The Godfather" and "Last Tango in Paris" — do you think "Brother Sun, Sister Moon" runs counter to the trend?

I don't know. I don't like to make comparisons. I think the films you've mentioned are very important in today's search for identity and values. I also think they've been misunderstood by most people. *The Godfather* is really a very healthy film. It's not about crime or violence, but about family life.

Families today are disintegrating all over the place. *The Godfather* brought back the idea that if you want to kill my father you'll have to kill me first. I think that's what attracted people to *The Godfather* — the idea of creating a community, a tribal community to which you belong and kill for to protect your kinsmen. It's very appealing.

Doesn't your whole philosophy with regard to the role of beauty in film stand you apart from those who concentrate on the more ugly, grotesque sides of life?

Again, I don't like to make comparisons. I happen to think life is beautiful. Man is beautiful. Woman is beautiful. There is beauty all around us. It's a powerful way to live if you're able to see beauty around yourself. Francis was overwhelmed by beauty. To him the beauty of creation was the word of God, the evidence that God existed. He thought to himself, "There can't be all this beauty around me without somebody who made it." Through that simple philosophy he reached the idea of God.

Do you consider yourself a religious person?

Well, I don't know. I believe in a certain spiritual substance in our life. I couldn't live without believing in it.

"Brother Sun, Sister Moon" vividly contrasts the dazzling wealth of the established medieval Church with the wretched poverty of the masses who flocked to Francis. Are you concerned that the Church might be a bit upset with you as a result of this protrayal?

I don't really give a damn. The Church is a magnificent, extraordinary wealth of man, but it has become a supermarket of religion. At least, a certain part of the Church. I think you would be wrong if you thought that was true of the entire Church. Not at all. There are immense new strengths and spirits in the Church But if you talk about the organized, structuralized Church . . . I put it exactly on the same level with the Pentagon.

What was it like to grow up in Italy during World War II? Were you influenced much by the events of your youth?

You must realize that the best years of my life were crippled by a monstrosity called Fascism. When I was growing up we were taught to believe that Americans were monsters, that democracy was a horror, that the Jews were really those who crucified our Lord. I remember Jewish families — friends at school — disappearing overnight. I knew of a little child of three who was taught never to cry because she and her family were hidden in two rooms next to my apartment in Florence.

So, it took extraordinary insight — a gift from God — to realize what was right and what was wrong. It takes a tremendous effort, you know, to open your eyes and see the truth. In a way, young people today don't have this opportunity of having to decide if something is right or wrong. There is so much confusion today that everybody seems to be right and wrong at the same time.

Could it be, then, that your emphasis on the beauty in life is a reaction to your turbulent childhood?

You'd better tell me; I don't know. It's just that I think life is beautiful. Why make ugly things?

You're quoted as saying that cinema shouldn't drag life down the sink. What do you mean by that?

I mean we shouldn't drag life down the sink. Why should we? Not only in cinema — in all things we do in our lives. Why should we depress and humiliate ourselves? Why should we believe that every day is a black day? Anyhow, the person who does that — who indulges in the black side of life — is usually a hypocrite, because he's the first to enjoy a vacation in the Bahamas.

Would you be more comfortable closer to St. Francis — and away from the hustle and bustle of big cities?

Wouldn't we all be happier that way? But we know we can't do it. That's why we admire someone like Francis. He offers us a paradise that is not really accessible to us . . . Actually, if you really want to know the truth, I'm much happier when I'm in contact with nature instead of working in studios or being interviewed by people like you.

Do you consider American film-makers to be as sensitive as their European counterparts?

Definitely — if not more so. The American cinema is the best cinema in the world. Americans are not as presumptious as Europeans. They're really much healthier and more positive than Europeans. In America money is money and entertainment is entertainment — but tears are also tears and laughter is laughter.

Is it true that you prefer to work with young actors?

In general, yes, because they are so much more sensitive and willing to gamble. In this profession if you don't gamble you're dead.

What do you look for in a young actor?

Eyes. I look for what goes on in an actor's eyes — if he responds with his eyes, if he sees things. He has to have a vision of life in his eyes.

Haven't you said that one of the problems today is that men no longer have a precise vision of life?

How can you — when there is so much confusion around us. There are no ideals anymore, no more attractive ideals for anybody. What do you stand for? What do you work for? We are all longing to return to the simplest things. People are fed up with today's world; they want to go back to something simple — something they can touch and believe in — and the privilege of saying, "I don't like you," or, "I like you." And if I like you, then we get together immediately and cut through all the unnecessary complications. That's something I think *Brother Sun, Sister Moon says beautifully. If it has no other merit it has that. A simple message: You are my brother — so let's get together.*

offices and stands was thoroughly efficient and professional. The entire staff put itself out to make the Canadian visitors seem at home (in both languages) and from comments heard from the visiting distributors (Rock Demers and Marty Bochner prominent among them)

photo: G. Drabinsky

and CFDC Executive Director Michael

many purchases were made, and among producers who were there with Canadian films on show at the Vox Cinema, satisfactory sales were made.

As film making is not an industry and so much depends on chance, it may never be possible to produce a balance sheet showing in cold cash figures what has been achieved at Cannes in a monetary sense, but no one can dispute the very real presence of Canada today among film producing nations, a presence which being at Cannes makes known to the world at large.

photo: G. Drabinsky

Andre Guerin at the Cinema Canada office.

photo: G. Drabinsky

Wedding in White writer-director Bill Fruet (left) and Christian Rasselet of the Cinema Canada office.

A visit with the visitors from Taureau

The hotel room was expansive to say the least. And probably expensive too. A large living room with bar and card table and bedrooms off to the side. The pseudo-luxury of a new hotel. But it was transformed, changed by the laughter, casualness and warmth of the occupants.

So the room was worth it. Not only to have these people in Toronto, the Queen City — if anyone really calls it that anymore — but because of why they were here: Taureau, a new feature from the National film Board, and the first feature directorial chore for the screenwriter of Mon Oncle Antoine, Clement Perron.

The French were in Toronto for the English premiere of the film. Screenings, press conferences and receptions, guest spots on the various media outlet — they were running the gamut to promote a French film in one of the top movie-going cities in North America. It was really a first.

The precedent had been established, of course, by Perron's script which recalled his boyhood in Black Lake, Quebec. Mon Oncle Antoine, directed by Claude Jutra, grabbed every Canadian Film Award in sight, and went on to play Toronto's Cinecity theatre for six months.

Michel Magny

Now they were ready to try again. Although, when Mon Oncle Antoine opened, there was no publicity campaign of personal appearances, this time the director and many of the cast came to Toronto for the premiere.

Off to the side of the bar is a bedroom, and as Michel Magny and Andre Melancon left the room to talk about the film, the conversation continued. Beer was forthcoming, and they settled into more private surroundings. Andre plays Taureau in the film, a large presence whose sense of freedom and sensuality arouse the furor of his small village. Michel plays a young school teacher who falls in love with him.

"I am enjoying this tour very much," says Andre, "because the movie is so important. It's a beautiful film."

"Making it was truly wonderful." says Michel. "Clement went up to the village near the American border where we made it and spent a lot of time with the people. They didn't know anything about making movies, and during the shooting they had their first bank robbery in years and years. They thought it was part of the film! But they enjoyed themselves immensely. I was there for a shorter time than the rest, but I could feel what it was like to live there. I think Clement caught that feeling in the film, the small town, insulated, hypocritical, but still good people. And of the destruction and hurt they can cause.

"Getting the part was really strange. I knew about the film and I wanted to do it, so I called Clement and went to see him. He looked at me, had me read a little, and then gave me the part. Then the strange thing happened. I didn't know who else was to be in it, and then in walks Andre. Clement tells me he will play my lover in the film. Well, it so happens that nine years earlier we had spent three months going out together, and we hadn't seen each other since. Now we were cast as lovers in the movie!"

Andre described his casting. "I am making films at the NFB as a freelance. Clement walks down the hall — we had never met — and finally, after we passed each other several times, he asked me to read. I had never acted before — I'm a school teacher turned filmmaker — but he liked me and said he wanted me. I said okay."

It was a series of pendulum-like swings for Michel until Taureau. It was 1966 and she had the acting bug. She went to the National Theatre School for three years. She appeared in an English NFB production, Don't Let the Angels Fall. "I played a French Canadian chanteuse. The only trouble was that I didn't know how to sing, so they dubbed me.

"It was difficult to work in English then. Now I want to work in English. But I don't speak it as well. At that time I had many English friends, and we would speak it all the time. Now my friends are French, so I don't get the opportunity to practice. I don't see my old friends much anymore, we just sort of drifted apart. It happens.

"But there was nothing in Montreal. Theatre was not very good, although I did some parts. But Tremblay, who gave us the power of the theatre, had not come along yet. There weren't many movies at the time. So I went to France on a bursary and lived in Paris for six months.

"Then I saw Charlebois, and I said it's here. You have to go away to feel at home in Quebec."

"There has been a pendulum," said Andre. "From extreme anti-Quebec to extreme chauvinism, and now its becoming more normal."

"We know there is a string to France," said Michel, "but now it's cut. It used to be you must speak international French. I don't speak that now; I speak Quebec French.

"Many French from France come to Quebec to make money, and they have a colonial attitude. It's more difficult for us to go there to work. But there is enough work in Quebec. Although it's strange but I've had trouble getting work since Taureau. That's the first time that's happened."

Andre's career started as a free-lancer with the NFB in 1971. Before that he taught psychology and worked for the government. He is currently completing a short film at the NFB called Des armes et les hommes.

"The Film Board is a very unique place with very special problems. There are some films you can't make anywhere else, like mine about firearms. It couldn't have been made in the industrial sector. Besides,the privates with their low budgets look on the NFB as spoiled children. The NFB can afford to make an important film. Not only for Quebec but for Canada.

"The problems in the NFB are many, though. First, you have two groups, the French and English. There are ten years of consciousness by the French who are trying to make films about it. What they make is a contradiction to the structure of the NFB which is federal. For example, a film about unions would include stuff about what are the priorities in Quebec, and Quebec unions' independence is against the federal basis of the NFB.

"The NFB started as a propaganda unit about the war, it's true. Then it was supposed to demonstrate what Canada is. At first the ideas for films came from the government. Then filmmakers started to make their own.

"Two kinds of budget were set up. 'A' budget is free and 'B' budget is government commissions. More and more the films are 'B' budget. Of course the English have the same problem, but the French have federalism to consider too."

"The most exciting time is now," says Michel. "We are writing a history. Everyone is making his first to fourth film. We are very young. And we've comé a long way. Taureau opened in Montreal in a 2500 seat theatre. And the young film-makers have a lot of power. I am going to make a film this summer to be made by the son of Michel Chartrand. Its budget is under $100,000. He doesn't want regular distribution; he wants his own. He wants to buy a theatre. And he'll do it, too.

"I feel a strange thing in Toronto," continued Michel. "I feel that English Canada feels itself

Andre Melancon

inferior to Quebec. You have great actors and great film-makers here too. You must find your identity like we did."

The talk turned to Toronto. Michel found the city to be very beautiful, and wondered at the manifestations of people power. "We have Drapeau. Whatever he says, that's it. But I also think that English Canadians are more sophisticated than Americans."

"I'll tell you how English Canadians are different from the British," said Andre. "They both have a sense of humour, but the British don't laugh. Here they do."

At that moment the laughter rose in the other room, and it was obvious new arrivals had come. Michel went to talk with them and Andre proceeded to model the new shirt he had purchased that afternoon. They all looked very much at home.

Michael Magny and Andre Melancon from Taureau

Transamerica chairman sees positive financial situation

TORONTO, MAY 17, 1973 — More Canadian investment in America would be welcome said John R. Beckett, Chairman of Transamerica Corporation in addressing a group of Canadian businessmen in Toronto today. "In the years ahead we would hope to see more Canadian ownership of our company".

Mr. Beckett pointed out that while he was not in Canada to sell stock Canadian holdings of record in Transamerica were less than one million shares out of 66 million shares outstanding. "It appears," he said "that Canadian ownership of our company is not representational of the extent of our mutual interests."

Earlier he commented, "There has been much talk of late about multi-nationalism and the United States is certainly no longer immune from the impact of foreign capital. We see today an influx of foreign money into the United States due to the increasing attractiveness of investment by virtue of a deflated U.S. dollar, a stable political system with a high value placed upon private property and perhaps the best organized markets in the world.

"In most respects, foreign investment in America, particularly in our equities, would be beneficial. We have seen a concentration of power by American institutional investors in our own equity markets which has produced a fragile stock market. To broaden corporate ownership, particularly by attracting the smaller investor, is certainly one of our aims."

John R. Beckett, Chairman of the Transamerica Corporation.

Transamerica Corporation is a multinational service company based in San Francisco. Among its subsidiaries are Occidental Life Insurance Company of California, United Artists Corporation, Trans International Airlines, Budget Rent-A-Car and Transamerica Financial. All of these companies are represented in Canada.

Transamerica assets are in excess of 4.2 billion dollars.

United Artists' Toronto publicity head Nick Langston (left) chats with U.S. President Arthur Krim.

Crawley awarded citation by U.S. Army

Crawley Films, the Ottawa film production company, has received a Certificate of Appreciation from the United States Government for the production of a series of seven animated training films on the principles of Work Simplification.

The Certificate was presented to the company at a ceremony in Ottawa by Colonel Mark Hanna, Army Attache, at the United States Embassy in Ottawa.

Signed by the Comptroller of the Army, the certificate reads: "Awarded to Crawley Films for outstanding accomplishments in the production of the United States Army Work Simplification Program films, sponsored by the Office of the Comptroller of the Army. Operating in an unfamiliar subject area requiring complex and sophisticated presentations of detailed Work Simplification material, Crawley Films personnel produced exceptionally fine animation and live action scenes that maintain audience attention and successfully teach the concepts and techniques of Work Simplification to United States Army audiences."

Representatives of the U.S. Embassy present at the ceremony were Colonel Mark Hanna, Army Attache, Colonel C.J. Molloy, Senior Standardization Representative — U.S. Army, and Mr. Ben Fordnay, Counsellor for Public Affairs — U.S. Embassy.

The ceremony was held on Friday, May 25, 1973, at 3:30 p.m.

A letter of Appreciation and Award of Merit was presented to Bill Stevens, Producer-Director of the Series, and Vic Atkinson, Art Director. Bill O'Farrell, Vice-President of Production, received the Certificate of Appreciation on behalf of Crawley Films Ltd.

The U.S. Embassy says that, to their knowledge, Crawley's is the first Canadian company to receive such a Certificate.

The film series has also won the Certificate of Merit of the annual film competition of the Industrial Management Society in New York. It was started in November 1971 and finished in May 1972.

photo: Crawley Films

The ceremony at the U.S. embassy for the presentation of a Certificate of Appreciation to Crawley Films from the U.S. Army. Present were (Left to Right) Bill O'Farrell, V-P of Production, Colonel Mark Hanna, Army attache, Vic Atkinson, Art Director, and Bill Stevens, Producer-Director.

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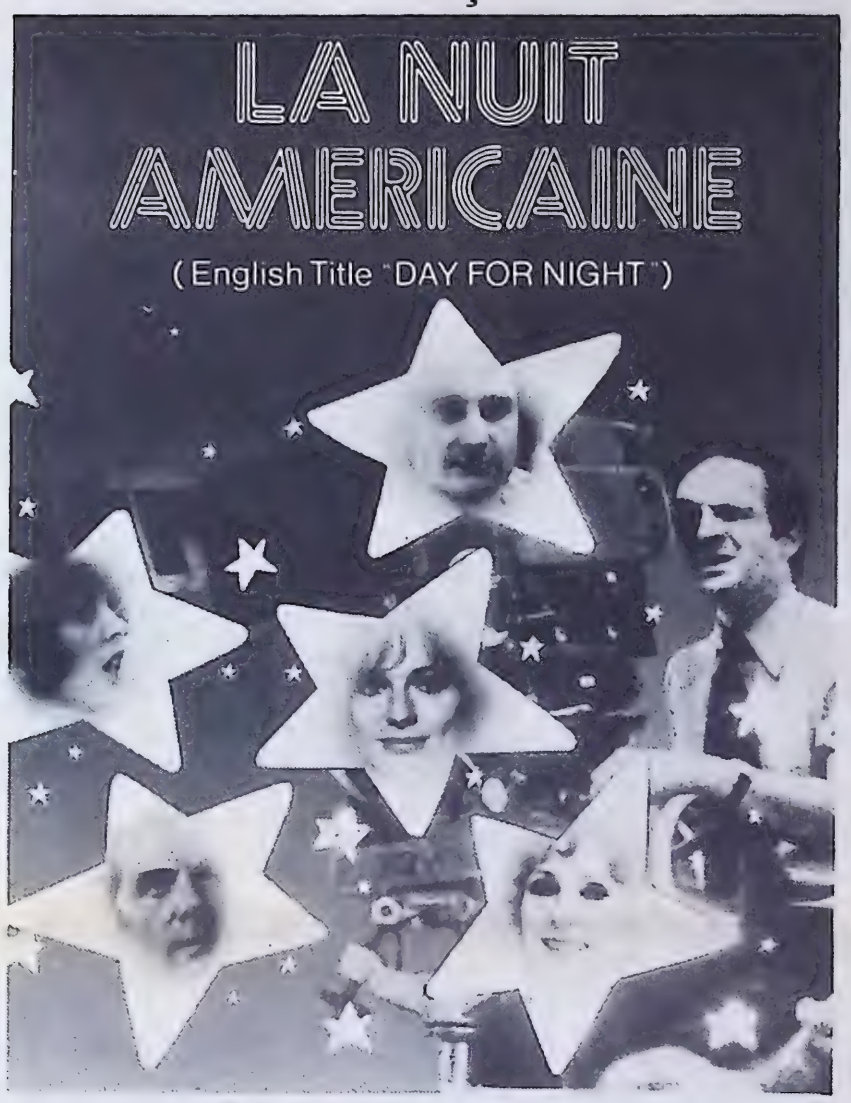
UN FILM DE FRANÇOIS TRUFFAUT

LA NUIT AMERICAINE

(English Title "DAY FOR NIGHT")



JACQUELINE BISSET | JEAN-PIERRE AUMONT
VALENTINA CORTESE | JEAN CHAMPION
DANI | JEAN-PIERRE LEAUD
ALEXANDRA STWEART | FRANÇOIS TRUFFAUT

Nike Arrighi • Nathalie Baye • David Markham • Bernard Menez
Scénario original de François Truffaut • Jean-Louis Richard • Suzanne Schiffman • Directeur de la photographie
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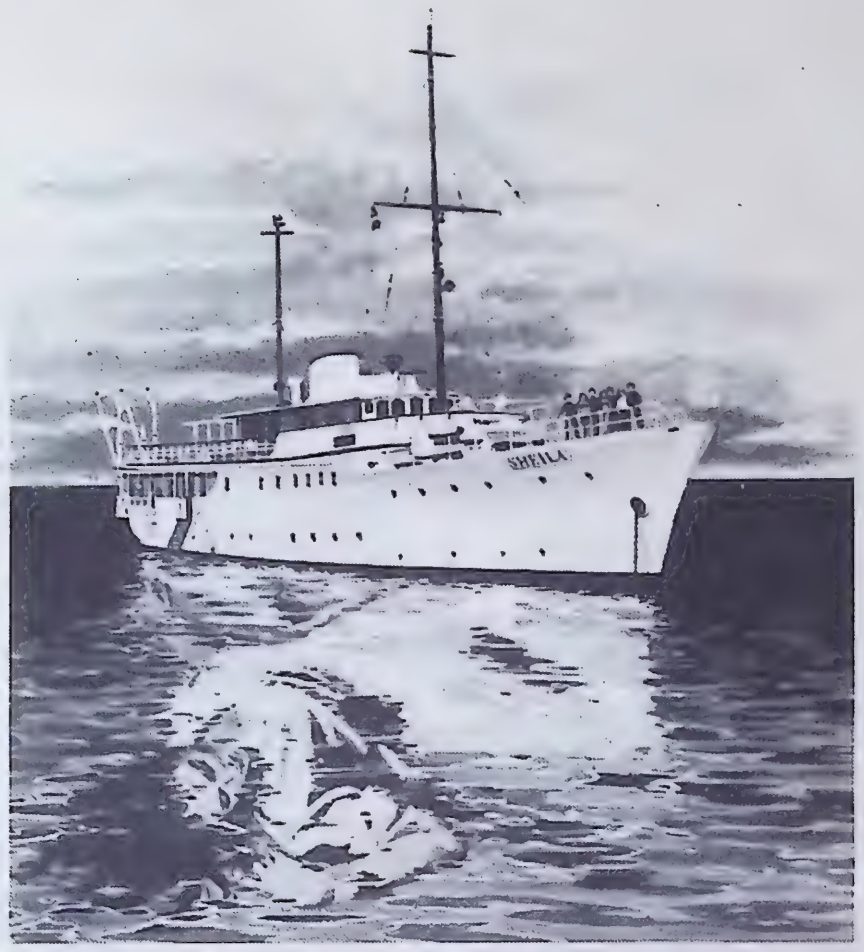

Any number can play. Any number can die.

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Books about Film

Superficial Brando and somewhat complete Canadian

Brando
The Unauthorized Biography
by Joe Morella and Edward Z. Epstein
General Publishing, $7.95

Let us begin with the subtitle. The book purports to be a biography, authorized or not. It isn't. It is a collection of rewritten newspaper articles and some interviews, all gathered together to create the impression that a portrait of Marlon Brando is the result, when all we see is a badly executed, partial sketch.

Such an effort is not new for the authors. They have done the same for Lana Turner (with considerably more success) and Lucille Ball (which I have not read). They take an angle — Lana's love and sex excesses, Brando's rebellious nature — and, assuming it exists, never try to explain it, but simply present example after example of events in which it operated.

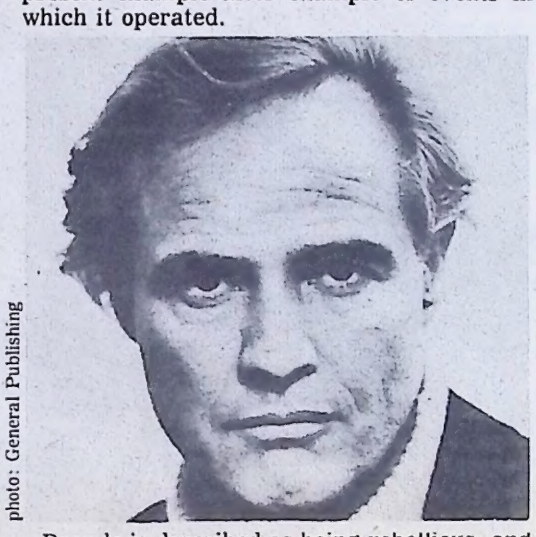

photo: General Publishing

Brando is described as being rebellious, and that's it. Surely there must be more to him than that. They mention, in order to show his humanitarian nature, how he joined civil rights marches and worked for the Indians long before his Academy Award rejection. But there is nothing about his home life during his youth except to say that his mother was stage-orientated and there was a problem of alcohol in his family.

His father was an astute businessman who managed Marlon's money. Interesting. But his father also has the same name, Marlon Brando, and remarried a young woman after Marlon's mother died. Marlon, Jr. was very close to his mother. Interesting. But that's it. What do these facts mean? Surely there must be more to them than straight facts. This is a very complex human being under discussion; but there's no discussion.

Brando's rebellious behaviour on various sets of films, his comments about various directors and actors, and his general view of Hollywood are all recounted. The tales of how he feuded with Lewis Milestone on Mutiny on the Bounty, or how he ran One Eyed Jacks into the financial grave, are recounted. He even gets his due when the authors quote those who claim it wasn't all his fault. But events are keys to looking for what is underneath, and the authors never look underneath.

Acting to Brando seems to have been a very real necessity, and yet he constantly felt, according to this book, that it was a waste of time and energy; he should be doing something else. But, again, what does this fact mean?

For in the end nothing in the book seeks any meaning. It's a simple collection of events. Biography is much more than that. To really learn about Marlon Brando's relationship with his family, you have to see the coffin scene in Last Tango. Not that it's fact; but the emotion alone is more revealing than any book written on this level.

A Handbook of Canadian Film
by Eleanor Beattie
Peter Martin Associates-Take One, $2.95

The author states her purpose in writing this book in her introduction: the book is "an attempt to bring together and make accessible all information about film and filmmaking in Canada." If that is her goal, she doesn't really make it, but the book has some very useful aspects just the same.

As she admits, she doesn't try to include others' work, but she says where it can be found and what it is useful for. However, she does not include all information about Canadian filmmaking, either. Omissions regarding theatres, and any distribution except free or co-operative are common. And unfortunately she doesn't seem to have checked out the accuracy of all the other sources she is sending the reader to. For, many she labels useful, are not.

Furthermore, she is very often incorrect. Information about further scources, people, and technical sources is often inaccurate. But that is fine as long as the reader understands that he must take her listings with a view that they are beginnings only.

She maintains a critical bias, which is understandable. But her critical bias leads her to some unusual choices in her area of interest that dominates the book: production.

Besides the usual references to film courses, journals, equipment, and so on, she includes biogs, filmographies and bibliographies on many people who make films, long or short, for TV, sponsors or feature producers. In fact, most of her book is about these people: the directors, writers, sound men and so on.

But why she chooses to include those she does, and why she chooses not to include many others, is never clear. For instance, Harvey Hart and Daryl Duke are there, but Norman

Continued on page 22.

Soundtracks

Steelyard Blues
Music by Nick Gravenites and Michael Bloomfield
Warner Brothers BS 2662

Most movies which employ rock scores fall into two traps: the music is so innocuous that it sounds repetitive, and the composers, not having learned their lessons from the past masters of the art, create muzak for background use and forget that music is a component of the film. Steelyard Blues' soundtrack avoids both these pitfalls.

The movie itself is an irreverent comedy, and it was a very funny and enjoyable experience for me. And so was the music. Never was it simply background noise.

Each song reflects and reinforces what the characters are thinking at the time. Or helps the action along by explaining, commenting or just narrating. The most effective use of this type of music is at the very end, when everyone rides off into the distance; the song, Drive Again, explains that they have escaped and at the same time, by its tone and tempo, implies that they have attained the freedom they were seeking.

The type of song chosen is also very well done. Country and western style on a very sophisticated level is appropriate to the idea conveyed by the song about Sutherland's view of Fonda; the simple man-woman predicament is the staple of country music. Gravenites and Bloomfield also use blues, 1950's parody, and straight rock and roll, resulting in the right kind of song at the right time.

They should be successful on the level of individual songs, at least. Each goes back to the early days of rock music, and while neither has made a mass hysteria-type impression, each has left his mark on recent music.

Bloomfield, from his days with Paul Butterfield's Blues Band through various groups, and even in some 'supersessions', has proved himself to be a capable and inventive musician. Similarly Gravenites has shown his reliability and versatility not only with Quicksilver Messenger Service and as backup and studio musician, but also on a solo album.

They have also chosen wisely in forming their band for this session. Old Friend Paul Butterfield is present, as well as Maria Muldaur (vocal, guitar and claps), Merle Saunders (organ and piano), John Kahn (bass), Christopher Parker (drums), and Annie Sampson as guest vocalist on two numbers. Both Bloomfield and Gravenites play guitar and sing.

All in all, a fine soundtrack. But I think it could be enjoyed as an album alone, without having seen the film. The music is strong enough. It is also interesting to note that, in the day of the 'concept' album (wherein a unifying thread ties all the songs together), if only because they have succeeded in making the proper kind of soundtrack, the film itself ties the album together.

International Scenes

People, Places and Events from Around the World

The three key themes of the day seem to be **Cannes, porno** and **Kung Fu** (Is there a link there?) and since Cannes is dealt with elsewhere in this issue insofar as events, we will discuss it from the point of view of its main function: announcing motion picture production. And we'll throw in some info about porno and Kung Fu too.

The big announcement is probably **Stanley Kubrick's** next film. It will be Barry Lyndon, based on the Victorian novel by Wm. Makepeace Thackery. To star Ryan O'Neal and Marissa Berenson, it concerns a young, no good rake and gambler in 18th century England, and features other locations in Ireland and Europe. Pic is for Warner Brothers.

Ingmar Bergman has announced that he is interested in doing a version of the Merry Widow. And **Francois Truffault** says he won't make another picture until 1975 — but "that's only two years away!"

Karel Reisz (Isadora, Morgan, Saturday Night and Sunday Morning) will direct The Gambler for Paramount. It will star James Caan . . . **Sandy Howard** (The Neptune Factor) will begin shooting his next film on July 9th in the Southwest U.S. Called The Church Street Cruisers, it concerns a children's gang that hunts down a cop killer. Script is by Jack DeWitt, who also wrote Neptune and other Howard pics . . . .

John Boorman's next project will be Zardoz for Fox. Sean Connery stars in the futuristic adventure story . . . **Arthur Penn** will make The Dark Tower for Warners. It's a contemporary private eye tale . . . Readers Digest and United Artists have made another deal for a musical version of Huckleberry Finn. Eddie Albert has been signed and Paul Winfield will play Jim. The announcement came hard on the heels of a two million dollar gross in nine weeks at Radio City Music Hall for Tom Sawyer . . . .

Speaking of money, **Ben Hur** has grossed $450,000 in ten theatres in nine days in Japan . . . Speaking of extravaganzas, May saw the expiration of **Darryl Zanuck's** contract with Fox. He used to get a car, chauffeur, accommodation, and office space, not to mention a yearly retainer of $150,000. This since his corporate ouster in 1970.

Among actors now working: **George Segal** will play the lead in Michael Chrichton's The Terminal Man for Warners . . . **Barbra Streisand** will film Paramount's With or Without Roller Skates, about a nurse who uses unorthodox methods to treat her patients . . . **Hume Cronyn** will join Jon Voight and Paul Winfield in Martin Ritt's Conrack for Fox . . . **Alain Delon** will play the lead in Antony and Cleopatra on the Paris stage . . . **David Niven** will play Count Dracula for Clive Donner in a horror-humour pic . . . **Liza** will not play with **Desi** anymore. She likes **Peter**, and he likes young girls: It's his fourth . . . .

Burt Lancaster and his son will make a TV movie in Israel about Moses. Each will play the title role at a different age . . . Speaking of **Israel**, a recent computation showed that while the U.S. is the greatest importer of films into Israel with 25 per cent of the total shown, the country that is second is Egypt, accounting for 16 per cent . . . The American Film Institute will have a special cinema tribute to Israel's twenty-fifth anniversary . . . .

Died: Abel Green, 72, the editor of Variety. Its second editor in the newspaper's long history, Green was noted mainly for a famous phrase: Stix Nix Hix Pix . . . **Lex Barker**, 53, was found unconscious on a New York Street and pronounced dead several hours later. Married many times, including to Lana Turner and Arlene Dahl, he is best known for his portrayal of Tarzan. He was the tenth actor to play the role.

Injured: Warren Beatty lascerated his skull while watching his double do a car stunt. Beatty became excited and jumped up . . . **Recovering: Betty Grable**, 56, after treatment for a duodenal ulcer.

It had to happen: **Bette Davis** received the Sarah Siddons Award in Chicago. It was presented by **Anne Baxter**.

Festivals: Atlanta International Film Festival, to be held September 7-15, has an entry deadline of June 30. 2,000 entries in all categories are expected. It will be held at one of the last standing cinema palaces, The Fox . . . **Chicago International Film Festival** announces an entry deadline of September 10 for most classifications. It will be held November 2-12 . . . Warner Brothers will be the subject of a four-and-a-half month retrospective at New York's Museum of Modern Art. Over 200 films will be screened, both features and shorts . . . .

The Information Film Producers of America 1973 National Conference will be held October 31 to November 4 at Palm Springs California. Presentations from professionals from non-theatrical audio-visual fields, as well as Hollywood, will be given. The Cindy Awards will be given to outstanding non-theatrical films from an international competition. More info: Don Magary, P.O. Box 1470, Hollywood California 90028.

SUMPTE will hold a symposium on underwater photography July 27-28 at Coronado California near San Diego. Luncheon speakers will be Lloyd Bridges and Scott Carpenter. Papers dealing with film, light and equipment will be presented.

New Products: Continental Cameras has two new helicopter mounts which are also good for boats, etc. One is the Mark Five. It features silent zoom and focus motors, vibrationless seat isolation, self-contained battery power, all lenses acceptable, magazine change in mid-air — all exclusive features. The other is the Mark Ten JR for Bell Jet Ranger Helicopter use. More movement is possible because the cameraman is situated in the well of the passenger compartment.

Buildings: The American Film Institute has opened its long-awaited theatre in the Kennedy Centre, Washington; seating is for 224. A VIP premiere was held . . . The **Kingswest Theatre** at Brighton, England is a major entertainment centre. Part of the Rank chain, it features three cinemas, a cabaret, restaurant, discotheque, and Top Rank Suite. Cost was almost three million dollars. Rank director George Pinches says it has "everything under one roof that the population of a town could possibly want for entertainment, and for any age."

Rank ranks: Edmund Chilton has taken over from Bryan Quilter as managing director of Rank Leisure Services (cinemas, bingos, dancing, motor service areas, Top Rank Suites).

Bernard Delfont has refused to sell his films to British TV because the asking price is too low. Now about $25,000 per pic, Delfont wants a three to four hundred per cent increase. He says he'll share the proceeds between more production and showmen. The networks say they'll make their own.

Awards: Carl Foreman's screenplay for Young Winston was voted the best British screenplay of 1972 by the Writers' Guild of Great Britain . . . Stephen Schwartz's song **Beautiful City**, from Godspell, was chosen by Mayor Lindsay as the theme song for New York's celebration of fifty years of the boroughs being joined.

Kung Fu: Samuel Z. Arkoff has three more Kung Fu pics ready, and to top it off he's now negotiating to co-produce Three Supermen Against Kung Fu.

Porno: Proctor and Gamble will spend months removing boxes of Ivory Snow with the picture of Sex star **Marilyn Chambers** on them. She stars in the current porno hit Behind the Green Door. In it she has sexual relations with four men simultaneously. She claims she doesn't understand the soap firm; she's just a clean-cut, all-American wholesome girl . . . The latest porno movie to be made is Last Fox Trot in Burbank.

Final oddity: They're making an Italian Western called Kid, Terror of the West. It's about a ten-year-old.

Canadian Box Office Statistics

DISTRIBUTOR	FILM	CITY	THEATRE (seats)	LENGTH OF RUN	TOTAL GROSS
Ambassador	Walking Tall	Toronto	Uptown No. 3 (408)	12 days	21,511
		Windsor	Devonshire No. 2 (426)	5 weeks	31,005
Astral	Deep Thrust	Toronto	Coronet (748)	2 weeks	19,200
	Sisters	Edmonton	Towne (525)	3 days	5,000
		Calgary	Towne (492)	3 days	4,500
Columbia	Images	Montreal	Cote des Neiges (426)	4 weeks	16,000
	Love and Pain and the Whole Damn Thing	Toronto	Hyland	2 weeks	28,000
	Such a Gorgeous Kid Like Me	Toronto	Cinecity (261)	4 weeks	15,500
IFD	Cries and Whispers	Toronto	Capitol (822)	6 weeks	42,854
	Is There Sex After Death	Montreal	Bonaventure (620)	4 weeks	26,598
	Where Does It Hurt	St. John's	Avalon	3 weeks	27,174
		Edmonton	Towne (525)	28 weeks	171,280
		Edmonton	St. Albert Drive-In	2 weeks	11,091
	Cross and The Switchblade	Edmonton	Jasper (582)	1 week	5,991
MGM	Pat Garrett and Billy The Kid	Toronto	Yonge (1639)	1 week	27,000
		Vancouver	Orpheum (2872)	1 week	18,500
Paramount	Brother Sun Sister Moon	Vancouver	Downtown (696)	6 weeks	42,000
	Once Upon a Time In the West (French)	Montreal	Dauphin (687)	72 weeks	322,000
	Godfather (French)	Montreal	Villeray (716)	22 weeks	385,000
	Caesare and Rosalie	Montreal	Cremazie (710)	15 weeks	96,200
	Hitler: The Last Ten Days	Toronto	Two Theatres	2 weeks	62,000
		Montreal	Claremont (945)	2 weeks	28,000
		Vancouver	Capitol (1394)	2 weeks	33,000
		Ottawa	Capitol Sq.	2 weeks	18,000
		Winnipeg	North Star (689)	2 weeks	14,000
20th Century-Fox	Poseidon Adventure	Edmonton	Paramount (1429)	10 weeks	163,919
		Ottawa	Elgin (410)	22 weeks	217,777
	Heartbreak Kid	Toronto	Hollywood S. (917)	6 weeks	56,897
		Montreal	Westmount Sq. (700)	3 weeks	37,121
	Sleuth	Toronto	University (1382)	11 weeks	273,013
		Montreal	Atwater No. 1 (1096)	10 weeks	131,118
	Kid Blue	Toronto	York No. 1 (758)	5 days	9,800
	Sound Of Music	Toronto	Eglinton (846)	10 weeks	132,862
	The Effect of Gamma Rays on Man-In-The-Moon Marigolds	Toronto	Towne (674)	6 weeks	61,633
	Discreet Charm of The Bourgeoisie	Toronto	International (557)	5 weeks	27,185
Universal	High Planes Drifter	Toronto	Carlton (2186) - Two Drive-Ins	1 week-5 days	114,000
		Vancouver	Vogue (1234) - Two Drive-Ins	1 week-5 days	75,000
		Montreal	Loews (2056)	1 week-5 days	45,000
Warner Bros.	Class Of '44	Toronto	Uptown No. 2 (605)	6 weeks	91,400
		Hamilton	Avon (663)	6 weeks	43,100
		London	Century (450)	1 week	7,900
		Waterloo	Waterloo (512)	5 weeks	23,500
		Montreal	Place Ville Marie (740)	5 weeks	39,600
		Winnipeg	Polo Park (406)	5 weeks	34,100
		Calgary	North Hill (762)	5 weeks	43,900
		Vancouver	Fine Arts (517)	6 weeks	37,500
		Burnaby	Lougheed	6 weeks	45,000
	Clockwork Orange (French)	Montreal	Mercier (891)	12 weeks	100,300
	5 Fingers of Death	Toronto	Yonge (1639)	5 weeks	84,500
		Hamilton	Century (705)	4 weeks	28,800
		Montreal	Capitol (2378)	5 weeks	78,900
		Edmonton	Towne (525)	4 weeks	24,300
		Vancouver	Orpheum (2872)	3 weeks	33,500
	Emigrants	Ottawa	Capitol Sq. (150)	14 weeks	44,300

Books (Cont'd)

features in Canada before any of the others, and was more influential internationally than any of the others, yet is omitted) are not included. Why? Because they are not Canadian? Because they made no contribution to Canada? But they all created the basis for those in film today: at the CBC in Toronto and Vancouver.

Nit-picking perhaps, but it does point up the main fault of the book. In her quest for nationalistic purity, she has neglected to place these men in their proper perspective for the reader. Jewison, whatever his artistic ability or political leanings, should have been included, and his biography should have included the fact that he left Canada for the U.S. Otherwise the book is too incomplete.

The most important aspect of the book is that it brings so many filmmakers under one cover for the first time. An English-Canadian can read about many French filmmakers, and vice-versa, all in one set of pages. And it's also fun, like in any list, just to leaf through at random. But at the same time, for anyone in the industry — as opposed to a student of Canadian film — the book will be unsatisfactory.

Perhaps what it needs is more feedback. She claims that it is intended as a beginning, and updating is planned. Perhaps a coupon would suffice, to be returned to the publishers.

Beattie's background in film is extensive — studying under Grierson, working for the NFB. And her assistants on the project — staff of Take One, a good cinema magazine for serious buffs — as well as others who gave advice, are to be commended on their undertaking. But it is just a beginning.

Digest Casting and Positions

Are you looking for actors, technicians, teachers? We will provide a FREE listing in this column to help you. Send your information to Casting, The Canadian Film Digest, 175 Bloor St. East, Toronto 5. ANY personnel, not only movie people, are eligible.

Actors' Theatre
Toronto
Actor's Theatre is looking for directors and actors for the fall season. No actual productions have yet been planned. Directors' contact: David Dalton, (416) 923-1515; actors send resumes and pictures to: The Actors' Theatre, 390 Dupont St., Toronto, Ont.

Alberta Theatre Projects
Calgary
Alberta Theatre Projects is now accepting resumes and photographs for its 1973/ 74 season which includes: a June to September summer season (variety and childrens' work); September to December and January to May: Schools programs in residence and on short tour and adult winter season. Required are: actors and actresses, lighting technician, properties mistress, carpenter, costume mistress, assistant stage manager and apprentices. Appointments and auditions to be arranged in Calgary and in Toronto and Montreal early in July. Please send all applications to: Mr. Douglas Riske, Director/ Manager, Alberta Theatre Projects, Canmore Opera House, Heritage Park, 1900 Heritage Drive S.W., Calgary, Alta. T2V 2X3.

Brian Crabb Show
Toronto
The Brian Crabb Show will be playing a circuit of Muskoka summer resorts starting July 1 and is looking for talent: Female acts particularly vocalists capable of doing several 20 minute shows. Please contact: Crabbapple Productions Ltd., 98 Burbank Drive, Willowdale, Ont. (416) 223-4609.

Carousel Players
St. Catharines, Ontario.
Carousel Players is a childrens' participation drama company which performs in elementary and secondary schools in the Niagara and nearby regions giving eight performances a week in a repertoire varying during the year from four to eight plays. Salary $100 per week plus fringe benefits. The season is 40 weeks long from September to June with a one week break at Christmas. Auditions are being held now for actors and actresses. Send resume to: Des Davis c/ o Drama Department, Brock University, St. Catharines, Ont.

Community Producers
Toronto
Community Producers have a LIP grant and are looking for actors who are looking for a play, playwrights who are looking for actors and directors looking for both. In short they have openings for all for the use of VTR and filming of local, non-commercial community affairs programming, as well as cross-Canada non-commercial and educational programming. Contact: Jon Stanley, 736 Bathurst St., Toronto 4, Ont.

Document Associates
Toronto
Directors — writers required for documentaries. Must be experienced. Please send resumes to: Dave Tribe, Document Associates, 573 Church St., Toronto 5, Ont. M4S 2E4, (416) 920-3495.

Hobel-Leiterman Productions
Toronto
Screenplays or script-outlines for feature length dramatic productions wanted. All submissions will be given careful reading with a view to production in Canada. Please mail with self-addressed return envelope to: Hobel-Leiterman. 573 Church St., Toronto, Ont. M4Y 2E4.

Huron Country Playhouse
Grand Bend, Ont.
The Huron Country Playhouse needs a middle-aged actress to play Mrs. Fisher in The Show-Off; a middle-aged actor to play the domineering father in Pink String And Sealing Wax; and a Gig Young type for Under The Yum-Yum Tree. Also need a designer for the season which opens July 11. Contact: James Murphy, Managing Director, Huron Country Playhouse, Grand Bend, Ont. (519) 238-8387.

Italian Edu-Art Service
Toronto
Semi-Professional group with LIP grant looking for non-Equity actors and actresses preferably bilingual (Italian). Photos and resumes to: Italian Edu-Art Service, Frank Spezzano, 33 Brandon Ave., Toronto, Ont. (416) 536-2343.

Patti Payne
Toronto
Still casting for THE NATIONAL DREAM, particularly looking for a kind-faced gentleman between 50 and 55 who can do a French-Canadian or French accent to play the role of Father Lacombe. POLICE SURGEON is back for 18 plus 8 episodes with executive producer, Wilton Scholler and producer Chester Krumholz. Shooting begins early July; looking for action/ melodrama writer and actors and actresses. Two one-hour CBC ANTHOLOGIES; looking for two elderly gentlemen for a Graham Parker production and for the Rudi Dorn production, a man about 40 to play a Swiss heart surgeon, a woman about 30 to play his wife and a boy about 8 to play their son; must be able to do a German accent. Also men of all ages to take the roles of other doctors. Send photos and resumes to: Patti Payne, 2264 Lake Shore Blvd., Toronto 500, Ont.

Playwriters' Workshop
Montreal
Playwrights' Workshop is looking for a director of theatre workshop classes: a good administrator who can, if he likes, teach as well. Some 10 to 15 classes from basic acting for teens and adults, through speciality courses such as voice, movement, mime, etc. Playwrights' Workshop has three areas of concern: development of plays; production of the best of these and training of actors and production people to fill the various on and off-stage roles. With their recent move to new quarters, expanded program of classes, productions, etc., are planned. Resumes to: Carol Libman, Executive Secretary. Playwrights' Workshop, 410 St. Pierre, Montreal 125, Que.

Theatre for the Physically Disabled
Toronto
Volunteer actors and actresses, professional or amateur wanted to work with the newly formed Theatre for the Physically Disabled, regarding social consciousness of minority groups in society. Please send resume with recent picture to: Theatre for the Physically Disabled, 596 Church St., Apt. 2, Toronto 5, Ont., or phone (416) 922-9207.

Toronto Film-makers Co-op
Toronto
Toronto Film-makers Co-op is looking for scripts for low-budget feature films. All scripts will be read by at least three filmmakers and critiques will be returned to each writer. Investments for the films will be sought through the CFDC and private investors. Deadline September 1. Contact: Toronto Film-makers Co-op. Room 201, 341 Bloor St. W., Toronto 5, Ont. M5S 1W8.

University of Ottawa
The department of theatre and visual arts, English theatre section, is searching for an actor/ director/ teacher for the forthcoming academic year. The candidate should have a sound training in acting, preferably with an emphasis in movement and improvisation, as well as a good knowledge of the literature, history and aesthetics of the theatre. As a director it is desirable that he be vitally interested and have practical experience in new forms of theatrical expression. He should seriously be interested in university teaching as a career.

The appointment will be made at the level of lecturer or assistant professor, commencing July 1st. Applications, including cirriculum vitae should be sent to Dr. James W. Flannery, Director, English Theatre Department of Theatre and Visual Arts, University of Ottawa, Ont. K1N 6N5.

WANTED:
YEARBOOK INFORMATION

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175 Bloor St. East,

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Digest Movie Quiz

1. Name the movie that James Dean made his debut in.

2. Name the singer of the following song and the film it was performed in: Shanghai Lil.

3. What movie actor played Scrooge annually on a radio show?

4. Fred MacMurray appeared in three movies which had references to food or beverages in the titles. Name them.

5. Name the actors who played W. S. Gilbert and Arthur Sullivan in the film biography of the famous composers.

6. Edward G. Robinson played Rod Steiger's father in what movie?

7. Who starred in the first 3D movie? Name the movie.

8. What movie comic was married to Natalie Talmadge?

9. Who played The Thing in the movie of the same name?

10. The following stars all played roles originated by one actress on Broadway: Lucille Ball, Betty Hutton, Mitzi Gaynor, Vivian Blaine. Name the actress and the respective Broadway vehicles.

Answers:

1. East of Eden. 2. James Cagney in Footlight Parade. 3. Lionel Barrymore. 4. The Egg and I, Coconut Grove, Campagne Waltz. 5. Robert Morley and Maurice Evans. 6. Seven Thieves. 7. Vincent Price in The House of Wax. 8. Buster Keaton. 9. James 'Gunsmoke' Arness. 10. Ethel Merman in DuBarry was a Lady, Annie Get Your Gun, Anything Goes, Something for the Boys.

Digest Classified Ads

Do you have an article to sell, a service to supply, a position to fill? Place your ad in the Digest Classified for only 80 cents per line. Send your copy to Classifieds, The Canadian Film Digest, 175 Bloor St. East, Toronto 5.

Wanted: Collector will buy old Film Daily Yearbooks, posters, stills, films. George Hoskins, 111 Chudleigh St., Toronto 12. Phone (416) 928-3784.

WANTED: Adler 10 inch aluminum letters. Contact Port Theatre, Cornwall, Ontario, K6H 1B3.

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